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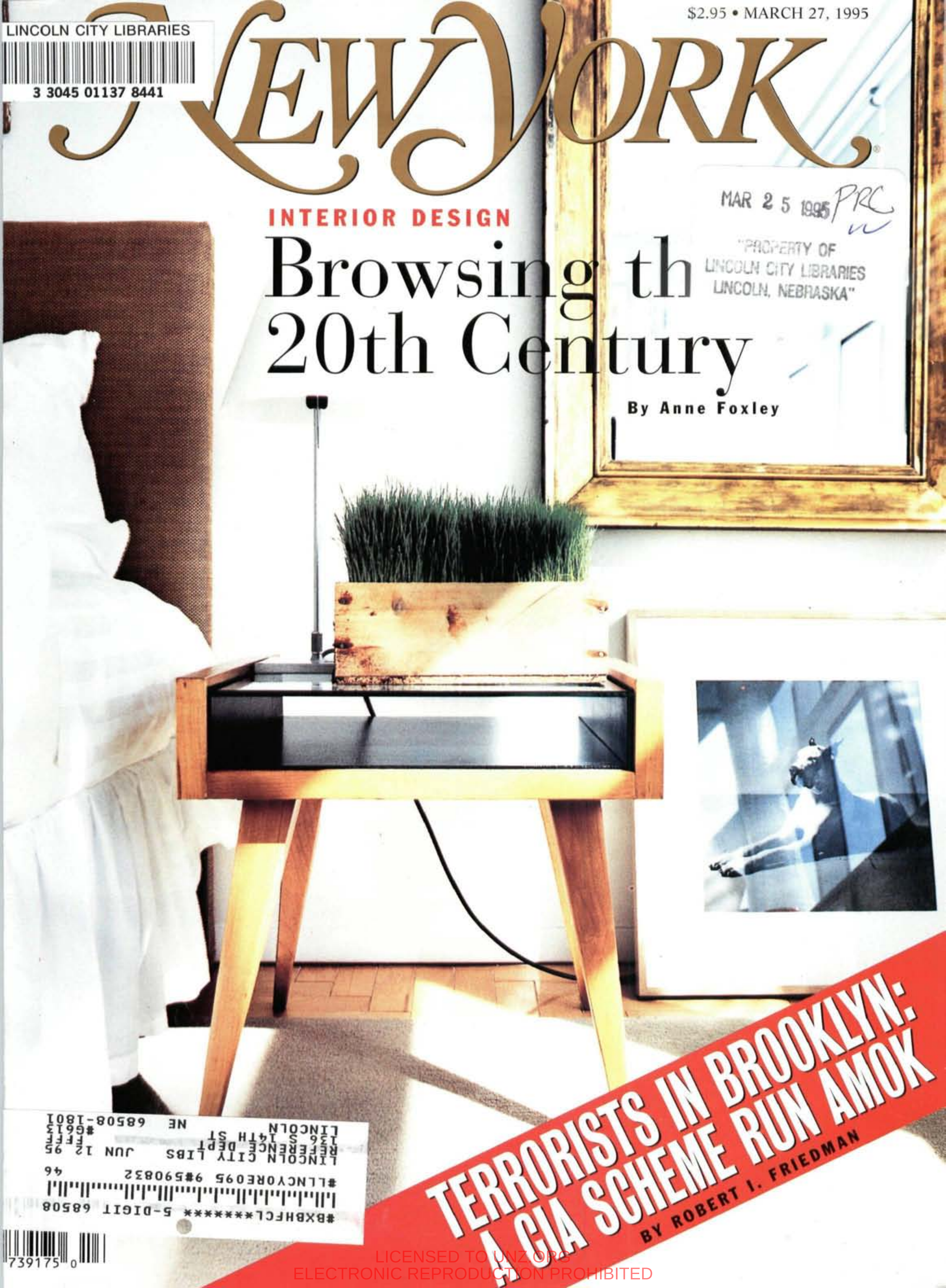

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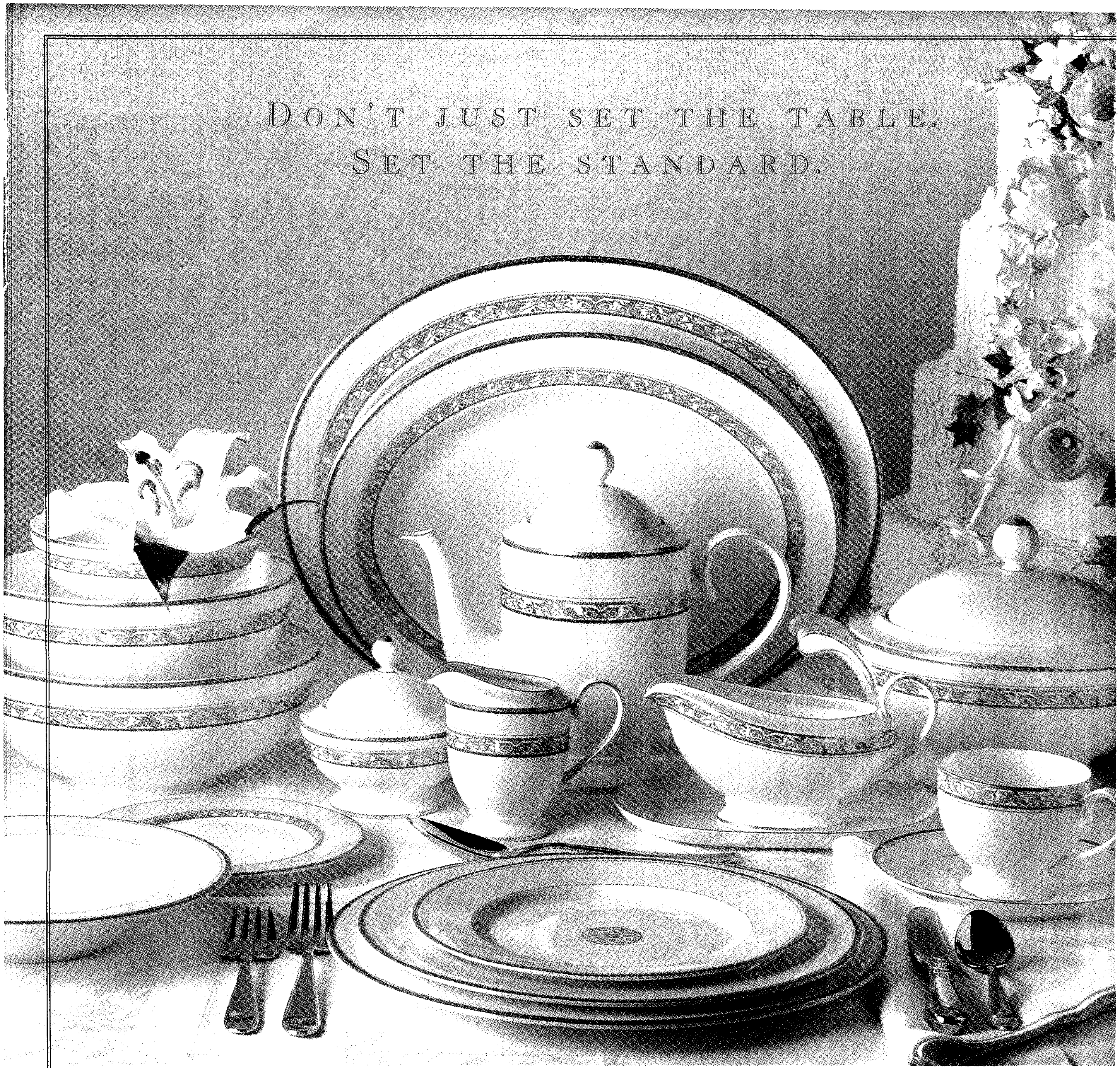

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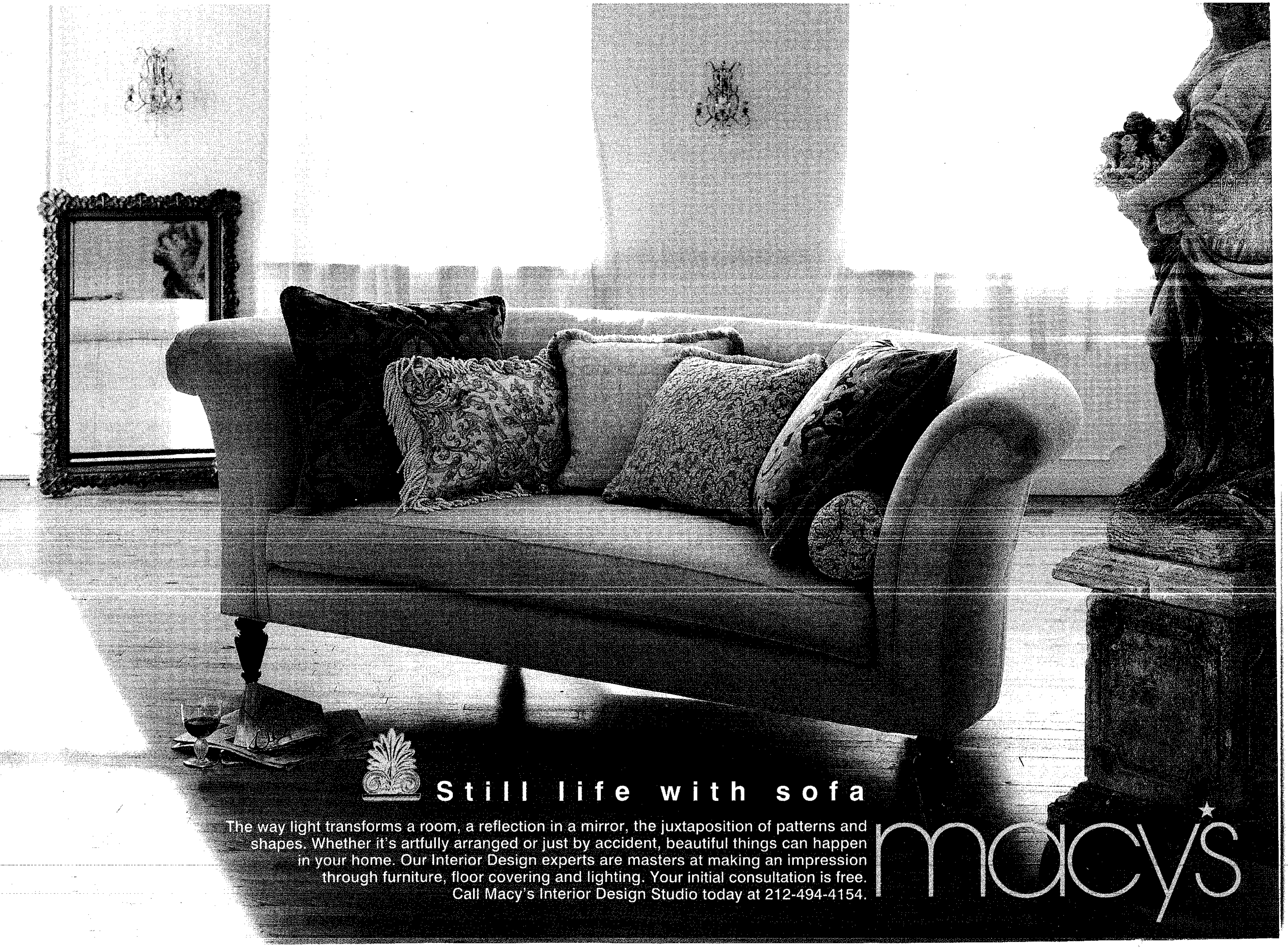

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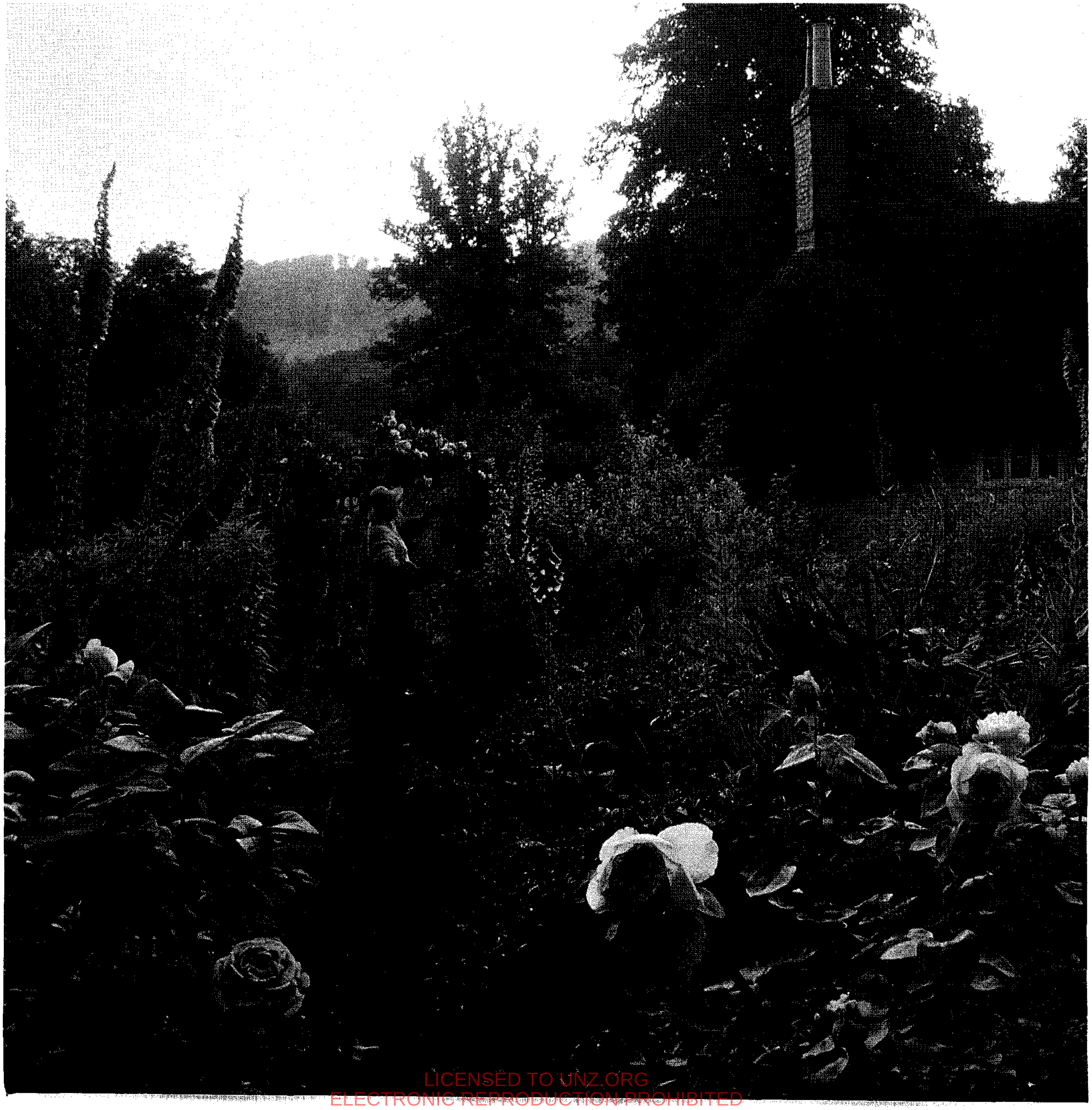

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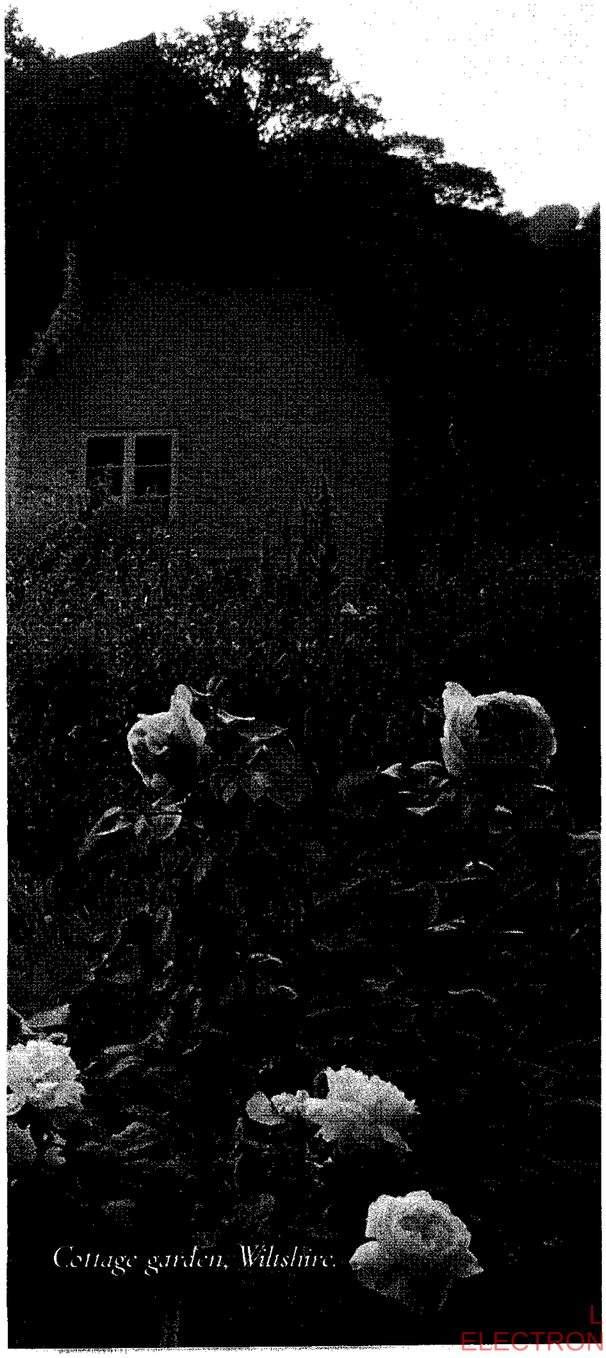
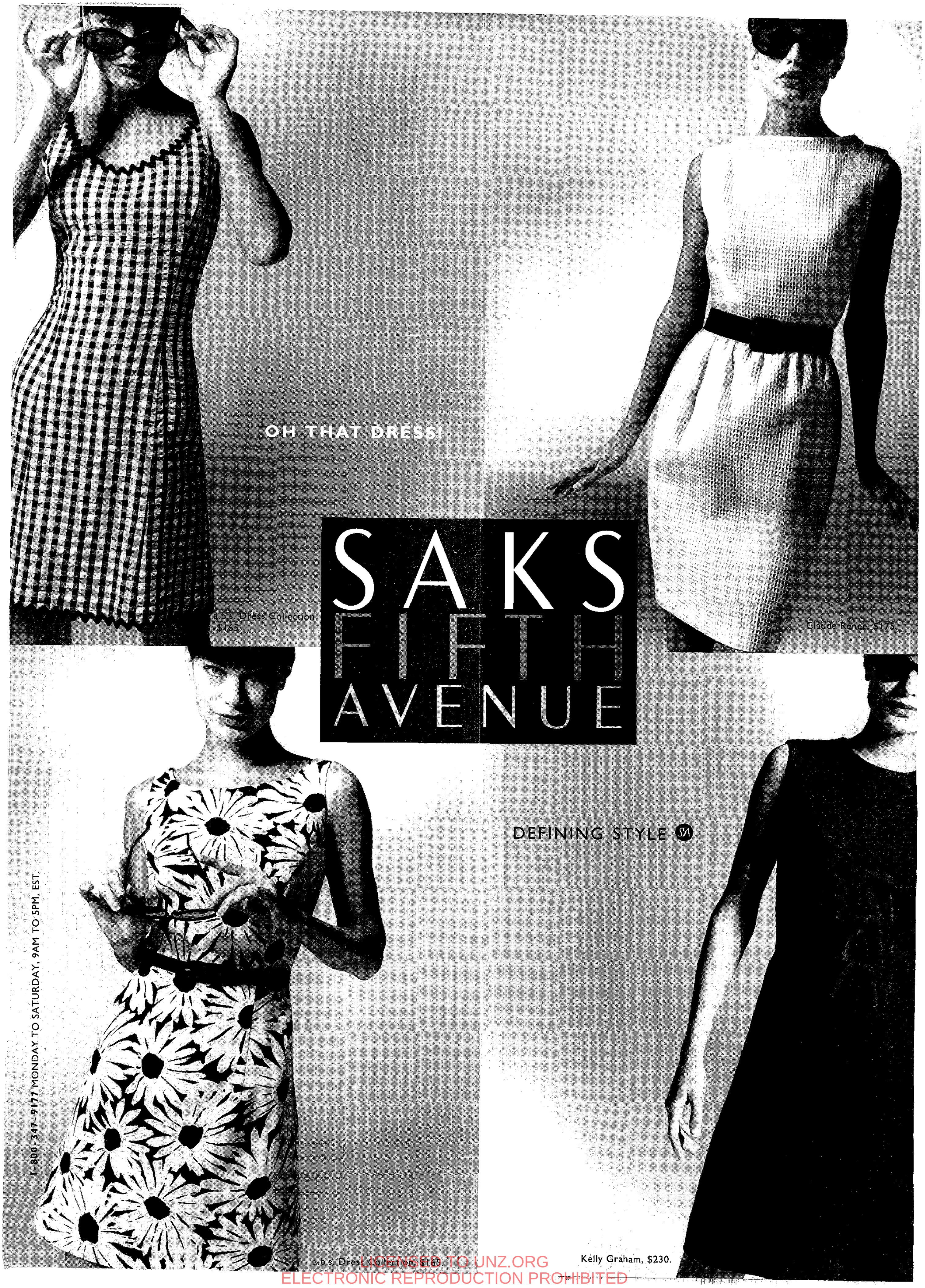


Cottage garden, Wiltshire.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"After every covert war, there is an unintended disposal problem. We steered and encouraged these people. Then we dropped them. When you motivate people to fight for a cause—jihad—how do you shut them off?"

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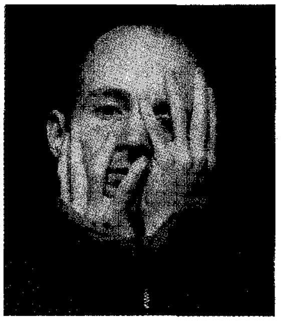
36 Blowback

By Robert I. Friedman

An exclusive investigation into CIA sponsorship of Sheikh Omar Abdel Rahman and his followers (now on trial for seditious conspiracy) reveals a program that trained Islamic guerrillas in and around New York, worked with a network of "jihad offices" in Brooklyn and elsewhere, and has resulted in law-enforcement agencies' working at cross purposes.



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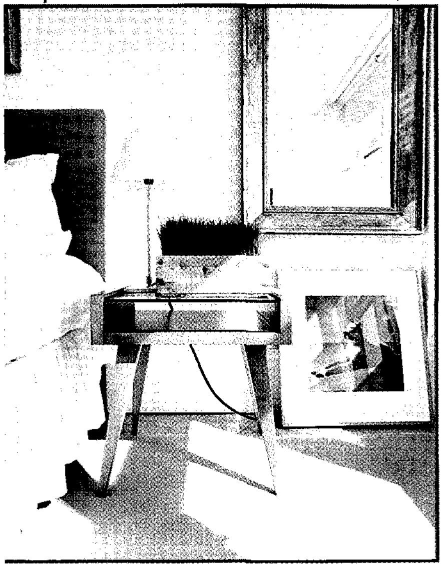
By Chris Norris

The great-great-grandnephew of Herman Melville is a major electronic-pop musician with two of the unhippest hobbies imaginable (Christianity and disco). His province is techno—the racing, jackhammerish music that moves sweaty, often chemically assisted teens for hours on end—and he doesn't smoke, drink, or do drugs. Still, he just may be the one to bring techno to the mainstream.

52 Home Design: Recombinant Retro

By Anne Foxley



The new hyper-pluralist home-design aesthetic is a study in contrasts: different eras and idioms wittily tossed together. Whatever the motif—Hollywood dreams or Edwardian eccentricity—putting a nineties spin on various twentieth-century-design moments is how a few New Yorkers are keeping tastefully, not pedantically, in touch with the past. From a high-glamour flat on Park Avenue to a light-bathed high-rise on the Upper West Side, a look at the ongoing pandemic flirtation with yesteryear.

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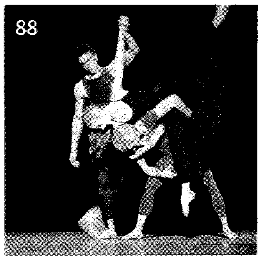

Cue

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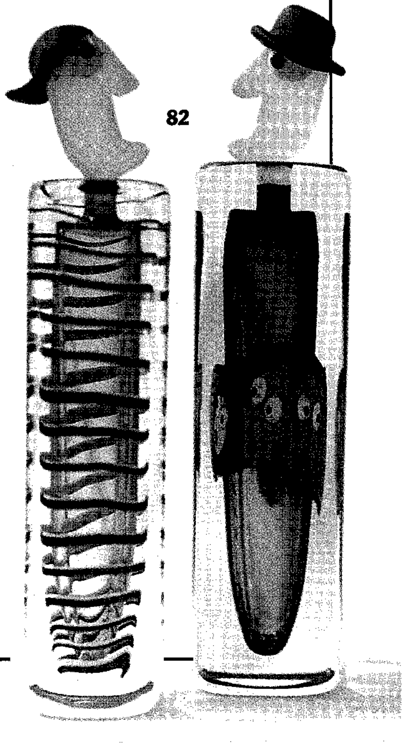

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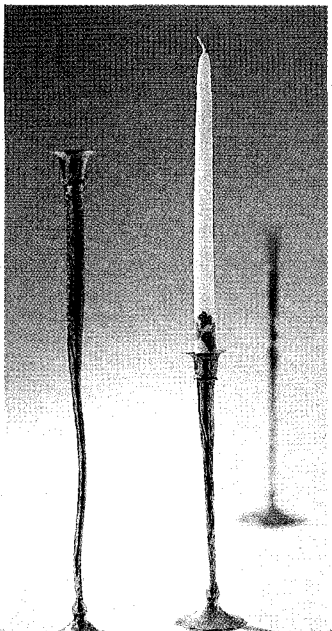

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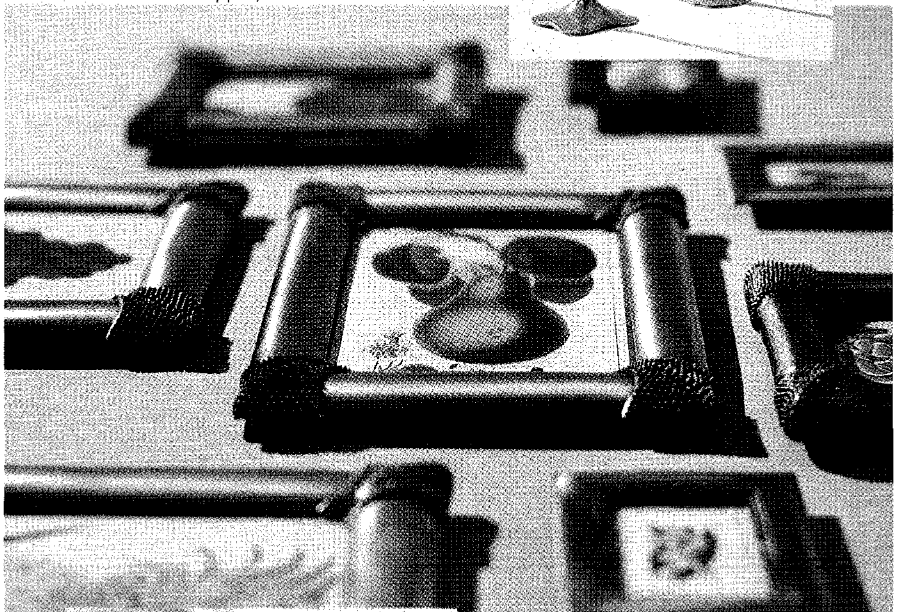

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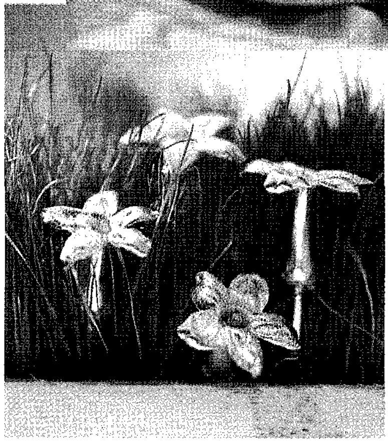

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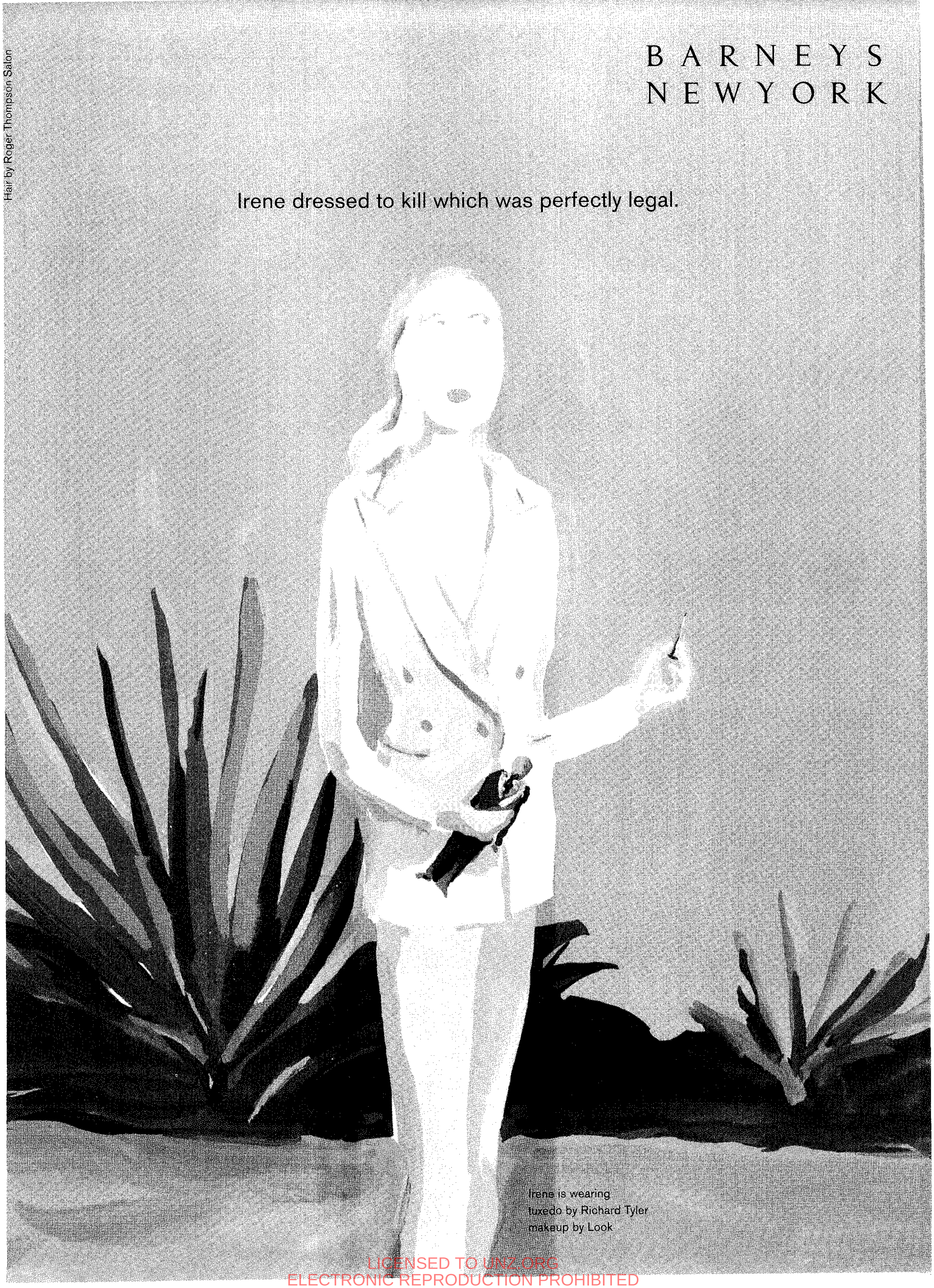

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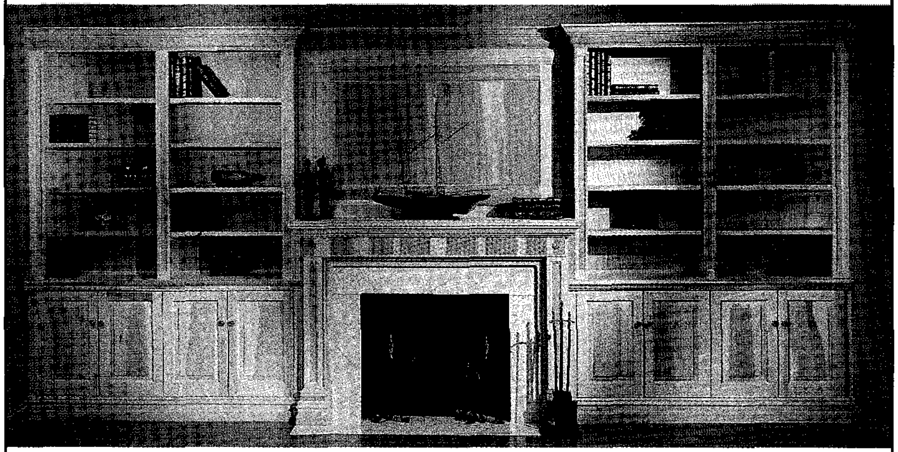

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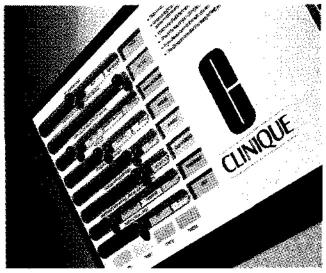

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Pulling Rank

Public schools rule, say New York City parents; AA meetings for parlance, not romance; Representative Molinari states her case.

I READ WITH GREAT INTEREST THE article on New York's best public schools ["Parental Guidance Suggested," by Martha Fay, February 27]. But your accompanying list of "New York's Top 50 Elementary Schools," ranked according to reading scores, omits P.S. 9 (District 3, Manhattan), which is ranked forty-ninth among the city's elementary schools, with 76.2 percent of its pupils reading at or above grade level. It is actually ahead of the two schools you list as tied for forty-ninth place—P.S. 81 (District 10, Bronx) and P.S. 30 (District 31, Staten Island)—both of which should rank fiftieth.

Your omission is significant, as P.S. 9 would be the only school on the West Side of Manhattan to qualify for "Top 50." Since I assume a large percentage of your readership hails from the West Side, they and others might like to know that at least one school in their neighborhood is tops in the city.

Luther M. Ragin Jr.
MANHATTAN

YOUR LIST OF NEW YORK CITY'S TOP 50 elementary schools neglected to mention my son's school, P.S. 9. A few weeks ago, the New York *Times* published the most recent results of standardized reading tests taken citywide and ranked P.S. 9 forty-ninth in the city. Indeed, my son's specialized program—the Anderson Program for intellectually gifted children—would probably appear at the very top of such listings if such programs were comparatively ranked.

Harry Gelb
MANHATTAN

Editor's note: P.S. 9 does indeed rank forty-ninth among the city's elementary schools; P.S. 81 and P.S. 30 are tied for fiftieth place. *New York* regrets the error.

AS A PARENT OF A P.S. 158 FIRST-GRADER, I was happy to read Martha Fay's glowing article about our school. As a friend and pre–Gracie Mansion neighbor of the Giulianis', I was troubled by Fay's unnecessary and unfair swipes at the mayor and his children. Andrew and Caroline are bright youngsters who have a fundamental appreciation for learning, instilled in them by their parents. They could likely (and on their own merits) "make it into Bronx Science without the benefit of string-pulling," regardless of whether they went to public or private school.

In addition, far from thinking the New York public schools are not good enough for their children, the Giulianis chose St. David's for Andrew and Sacred Heart for Caroline because they wanted something for their children that the public schools simply cannot provide—a Catholic education.

Susan Patton Jaffe
MANHATTAN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

A Representative Sample

THE MORE I READ OF JAKE WEISBERG'S PROfile of me ["The National Interest: The Elephant Woman," March 6], the clearer it became that either he knows very little about the way government works or else he really doesn't like it when government works well.

If Weisberg were more concerned about good government, he would have understood my desire as Railroads Subcommittee chairman to publicly build a consensus after privately meeting with Amtrak officials and labor leaders. If Weisberg is smart enough to write for *New York* Magazine, he ought to be smart enough to figure out that "I'm not real clear on it" means "I am certainly not going to tell Jake Weisberg what will happen to Amtrak before I work the answer out with my subcommittee."

While I could spend the rest of this page delineating Weisberg's other snide mischaracterizations of me and my positions, I'll focus on just one more: my vote for a rescission bill that cut some funding for Penn Station and other projects in order to pay for our peacekeeping operations in Somalia and Haiti. Against many objections (including mine), and despite the fact that he could not pay for it, President Clinton felt it necessary to keep our troops exposed in Somalia while sending more troops overseas. I fought hard to have Penn Station's money removed from consideration, and when I was unsuccessful, Senator Moynihan and I pledged to work together to obtain future money for Penn Station.

Weisberg's mean-spirited cynicism proves his intolerance of ideas that differ from his own. Those of us interested in good government are continually confronted by tough choices and cynical critics; I refuse to buckle to the former to satisfy the unrealistic stipulations of the latter.

Susan Molinari
U.S. Representative
STATEN ISLAND

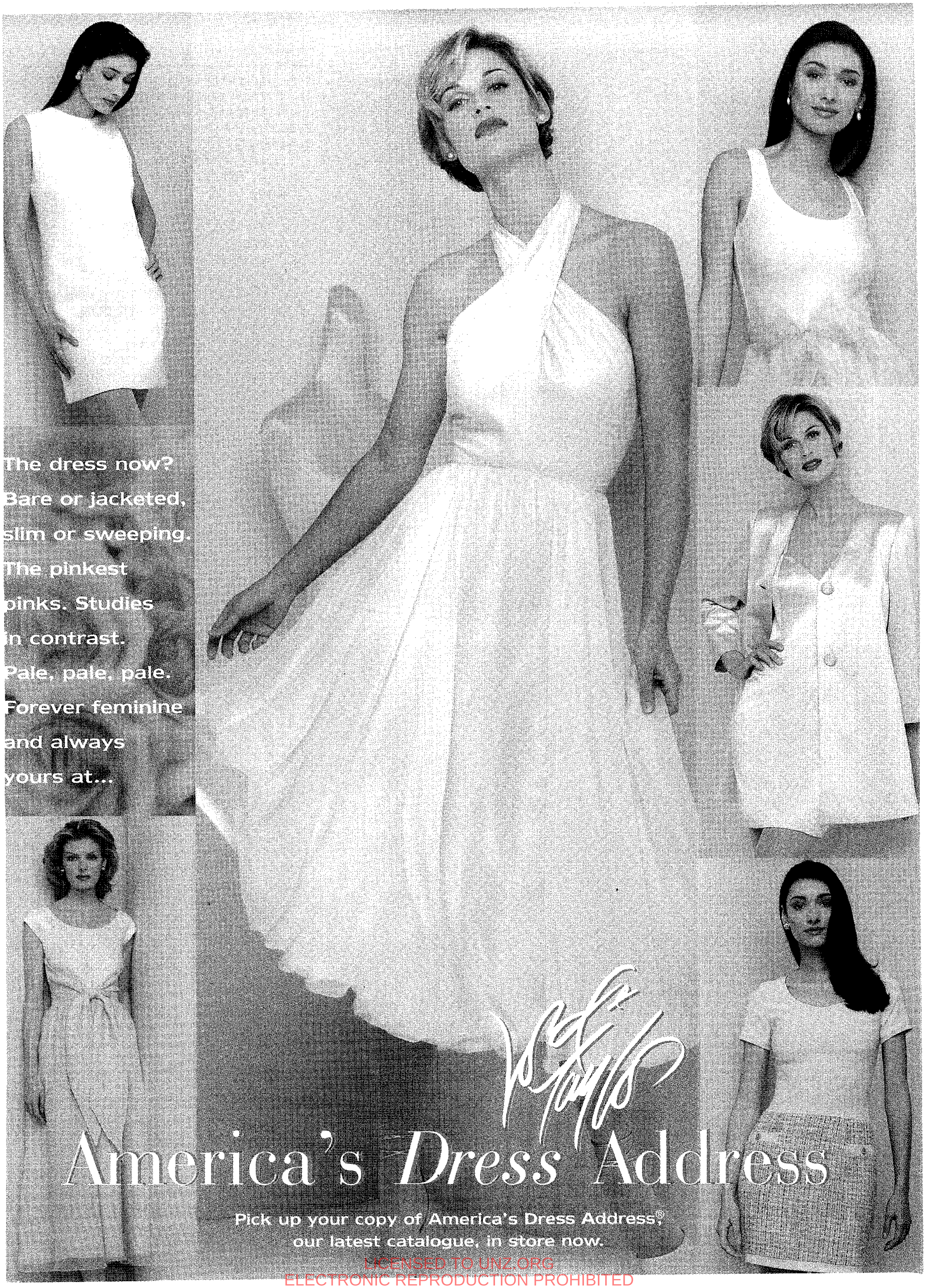
JACOB WEISBERG NICELY POINTED OUT SUsan Molinari's tortured attempts to serve two constituencies, the New Yorkers who elected her and the Republican Congress in which she now holds a leadership post. Unfortunately, Molinari has already shown where her first loyalty lies; she has consistently turned her back on the city to remain in the good graces of the man Rush Limbaugh sanctifies as "Mr. Newt."

New York, which so many Republicans love to condemn for its profligacy, is actually in the bottom quarter among the 50 states in terms of a federal return on its tax dollar—well behind Newt Gingrich's Georgia, Dick Armey's Texas, and Bill McCollum's Florida. History shows that privatization and states' rights, the doctrine of today's Republicans, are discredited, cruel, and irresponsible policies. While Molinari still has a trace of free will left, she ought to muster up the courage and independence to distance herself from a Republican leadership that would applaud as New York crumbled.

Peter Gambaccini
MANHATTAN

A Firm Anchor

New York MAGAZINE IN GENERAL AND THE "Intelligencer" column in particular have repeatedly demonstrated that they care about accuracy and fairness. So I am puzzled and disappointed by the brief article on Joseph Peyronnin ["Intelligencer: No Eulogies for This CBS Veep," February 6]. To launch an attack by the use of blind quotes is unfair and cowardly. To cite a man's failings (real or imagined) al-



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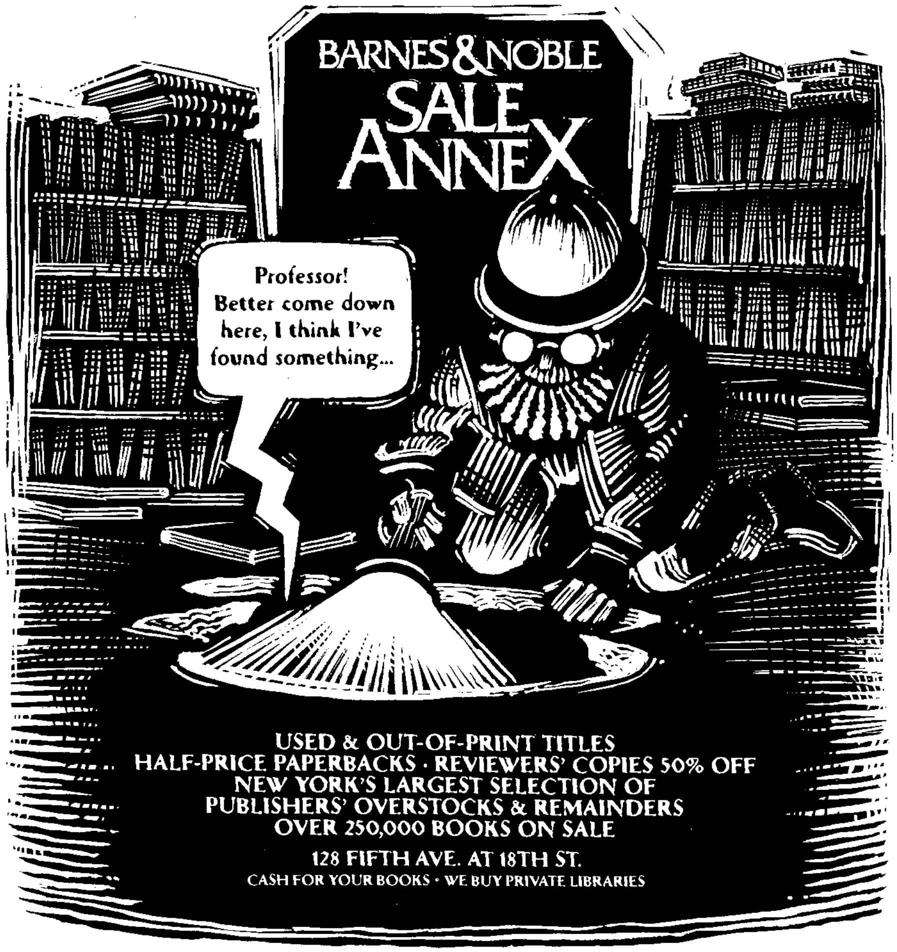
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so seems unjust after his departure from a position in which he would be more able to remedy them. But to link his conduct to the suicide of another person is nothing short of cruel.

Everyone at CBS News mourned the loss of Maureen Schoos. We have all tried to understand her sorrow and our own, but ultimately such understanding has been denied us. I believe it was such a frustrated impulse that drove the writer of the letter you quoted (the man is known to me) to lash out at Joe Peyronnin. The feelings that letter contains would better have been left private and not allowed to connect even more pain to the memory of Mo Schoos.

For such a person to come to the point that she would take her own life, many setbacks must have occurred. The idea that blame could be laid in such a public and unjust fashion, at the feet of a single person, on the basis of a single incident, is one that Mo herself would have been quick to protest.

Dan Rather
Anchor and Managing Editor
CBS News
MANHATTAN

Addicted to Love

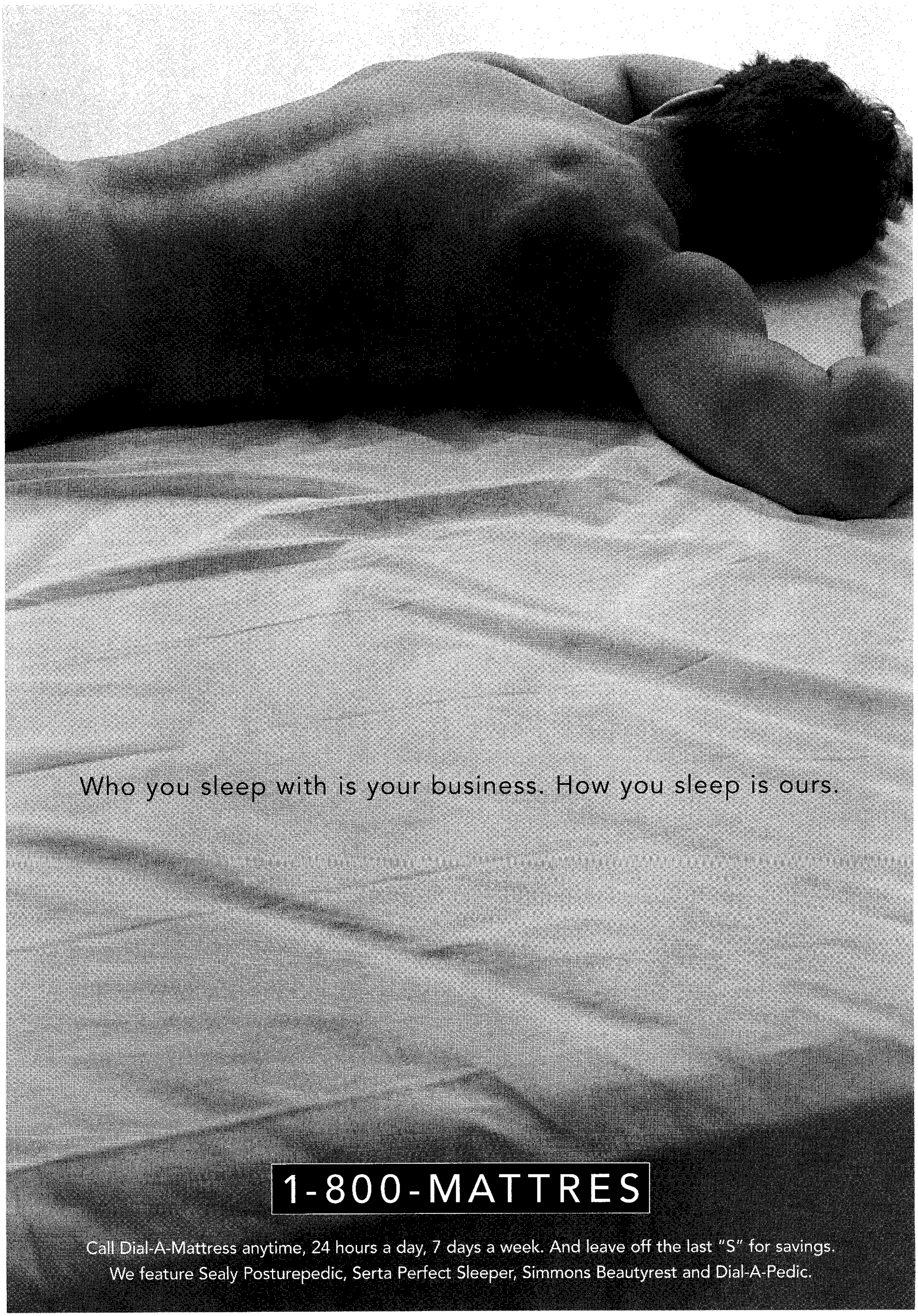
BEFORE YOU SEND SOMEONE EAGER FOR love off to Alcoholics Anonymous in search of a dream date ["Fifteen Ways to Meet Your Lover," by Beth Landman, February 20], might I suggest Al-Anon first? Having recently ended a "romance" with a "fourteen-year, twelve-stepping, can-you-bottom-this, at-least-two-meetings-a-day" member of AA, I would like caution anyone looking for love to enter those rooms very carefully.

The "deepest, darkest secrets" are not shared at those "get-togethers," as Beth Landman so blithely puts it. And if you do "discover a few things about yourself" at open meetings, it isn't love you should be looking for. You should be looking for closed meetings and a sponsor. And don't expect to find anyone interested in you. Be prepared to be a good listener; junkies and drunks are used to talking about themselves and getting applause to do it.

Ann Nichols-Jones
GILLETTE, N.J.

HOW DARE BETH LANDMAN PORTRAY Alcoholics Anonymous as a singles club with a $1 cover charge? What goes on in AA meetings and who attends them are strictly the business of those individuals who have the courage to go there for help. (It's Alcoholics *Anonymous:* Get it?) I suggest you crash another party.

Lisa Taub
ALLENTOWN, PA.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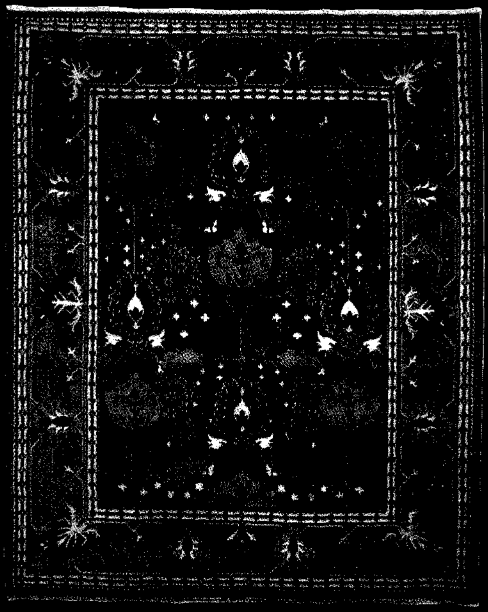

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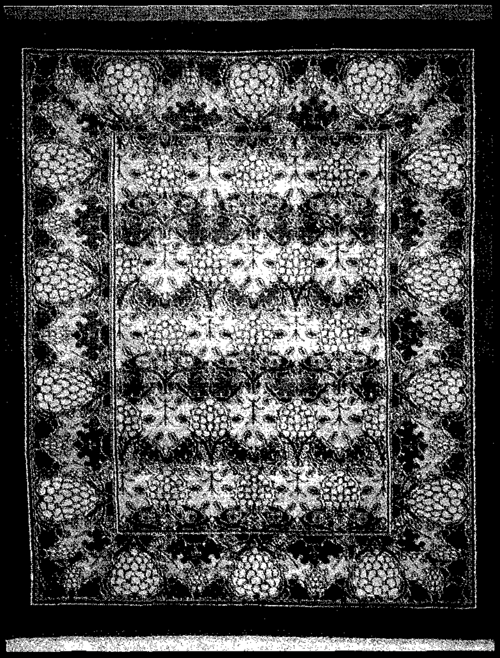

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BY PAT WECHSLER AND ROGER D. FRIEDMAN

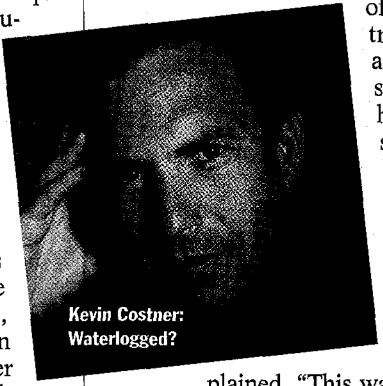
INTELLIGENCER

MAMMA MIA! CALL HIM SENATOR STUD

Cynical sorts may snicker over the "storybook romance" between **Alfonse D'Amato** and his quasi fiancée, **Claudia Cohen** (one prominent columnist privately refers to the couple as "Cash and Carry"). But whatever their private arrangement might be, in public, the two have been igniting more sparks than Whitewater. On a recent Saturday night, New York's newest power couple decamped to I Trulli, the city's hot Republican hangout, with two other couples in tow. While D'Amato's companions "behaved like any other middle-aged couples who'd had a few glasses of wine," reports a source, Alfonse and Claudia began kissing even before the appetizers arrived. Halfway through the main course, Cohen was running her manicured nails through D'Amato's remaining strands of hair and vigorously stroking his leg. And by dessert, the source reports, the studly senator had planted his head firmly on Cohen's chest. "He did it at least four times," clucked a disapproving diner who was seated nearby. "They both had a real problem keeping their hands to themselves, but Claudia was really going at it. She couldn't keep her hand off his leg." Needless to say, the couple's antics did not escape the notice of the restaurant's other patrons. "The women waiting for the ladies' room couldn't take their eyes off them," says the source. "They were acting like 16-year-olds." No wonder he's called New York's junior senator.

Al and Claudia: Public displays

A TALE OF THREE KEVINS



Kevin Costner: Waterlogged?

Poor **Kevin Costner.** Five years ago, he won a heap of Oscars for *Dances With Wolves* and became the hottest movie star in America. Now his family life has unraveled, the Native Americans who once praised him are feeling betrayed, and his career has been broadsided by three straight flops (*The War, Wyatt Earp, A Perfect World*). Costner is also shouldering the weight of the upcoming *Waterworld,* the troubled $150 million underwater adventure film that promises to be somewhat of a wash. Through it all, he has remained positively philosophical. When we encountered him last week, the beleaguered actor quoted Thomas Jefferson on "control and responsibility," fretted about his family's approbation of his life, and blamed *Waterworld*'s problems on everyone but himself. "Universal never wanted to face the truth," Costner complained. "This was always going to be a big, expensive movie." He had even harsher words for *Waterworld*'s director, his old friend **Kevin Reynolds.** "Kevin has vision," Costner says. "But eventually someone has to make the tough decisions. If it's got to be me, I'll do it." Angered by the film's waterlogged budget, Costner has wrested the film from Reynolds's command. Though the pair have worked together on several films in the past, Costner now claims their partnership has "not been a good one—I got Kevin through *Fandango, Robin Hood,* and *Rapa Nui,* and now *Waterworld.*"

In recent months, the 40-year-old actor has also drawn fire over a 600-acre hotel-casino complex he's building on land the Sioux Indians hold sacred in the Black Hills. And he is said to still be smarting from the bitter battle that followed his separation from his wife last year. Since then, Costner has been romancing **Kevin Wynn,** 27, the daughter of casino developer **Steve Wynn.** Kevin, whose previous claim to fame was being kidnapped in 1993, maintains that she and Costner are just "good friends. Whenever he comes to Las Vegas, I watch over him." Some speculate that the elder Wynn, who owns four hotel-casinos, is involved in Costner's South Dakota deal, but all parties deny that. Though a Costner associate confirms that the actor and his brother have talked to Wynn about the controversial project, the source insists that the brothers, who already own a smaller gaming house in South Dakota, "will run their own casinos."

MARCIA CLARK'S FAMILY FEUD

Marcia Clark: Private maneuvers

O. J. Simpson's lead prosecutor, **Marcia Clark,** obviously didn't expect much trouble when she filed for divorce days before the murders of Nicole Simpson and Ronald Goldman; she even planned to represent herself in the proceedings. But things have changed since then. L.A.'s most famous working mother is now embroiled in a fractious, time-consuming, trend-piece-provoking battle for the custody of her two sons. So several weeks ago, Clark not only retained two attorneys to represent her in the divorce; she also quietly hired her very own entertainment lawyer—**Mark Fleischer,** from the very white-shoe Los Angeles–based law firm of Manatt, Phelps & Phillips. Fleischer says he will help Clark fend off tabloid intrusions on her private life. Not to be outdone, **Gordon Clark,** the prosecutor's estranged husband, has lined up an impressive legal team of his own—Roslyn Soudry, who will represent him in the divorce and custody battle, and **Edward Blau,** a Los Angeles attorney who specializes in entertainment

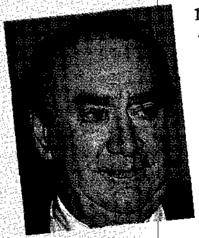
Photographs: left, Gwendolyn Cates/Sygma; top right, Rose Hartman/Globe Photos; center right, Sygma.

Tim Allen:
Stuck in Disneyland

law. How was the $54,000-a-year computer engineer able to afford such pricey counsel? ABC News's **Cokie Roberts** offers one possible scenario: "[He's] probably getting a little assistance from the defense to do it."

HUGH TO MARIO: DROP DEAD?

Mario Cuomo has been out of office for a mere three months, but apparently it's never too soon to dance on an old political rival's grave. Next month, New York University's Taub Urban Research Center is sponsoring a daylong, invitation-only tribute to former governor **Hugh Carey,** whose eight-year tenure came to a close in 1982. The keynote speakers at the event include many who launched prominent public careers during the Carey administration, including Lazard Frères' **Felix Rohatyn,** former MTA chairman **Richard Ravitch,** and **Peter Goldmark,** the head of the Rockefeller Foundation. The one glaring omission in the lineup is, of course, Cuomo—Carey's lieutenant governor and the Democrat who succeeded him as governor for the next twelve years. Though Cuomo has been invited to the event, sources say, he has not been asked to speak. Typically, the former governor has still "not decided" whether he will attend, but the slight shouldn't have come as a surprise. The animosity between the two governors dates back to the seventies; Carey backed Ed Koch against Cuomo in 1977, and Cuomo backed Howard Samuels against Carey in 1974. As one source close to Carey notes: "There's definitely no love lost between the two."



Hugh Carey:
Governor-select

TIM ALLEN STAYS CLOSE TO HOME

Though DreamWorks SKG is reportedly on the prowl for Disney talent, the hyperpublicized studio has apparently agreed to keep its hands off top Disney star **Tim Allen.** When **Jeffrey Katzenberg,** Disney Studios' former chairman, left to start DreamWorks with Steven Spielberg and David Geffen, Hollywood insiders speculated that Allen, a Katzenberg protégé, would soon follow. But despite the rumors, Allen insists he's one mouse who won't be deserting the ship. "Jeffrey told me to stay," says Allen. "At least for now." Last Christmas, Allen's *The Santa Clause*—nurtured by Katzenberg—grossed $144 million. Disney also produces Allen's top-rated *Home Improvement* for television, and published—through Hyperion Press—his best-selling *Don't Stand Too Close to a Naked Man.* "[Disney] has been very good to me," Allen says. But evidently not good enough for the star to agree to a *Santa* sequel. "They've thrown everything at me," says Allen. "But I refuse to do it."

Cheryl Tiegs:
On her own

NOT A MODEL MARRIAGE; ST. WHO?

A BUSHEL AND A PECK: Supermodel **Cheryl Tiegs** has separated from her husband of four years, **Tony Peck,** son of actor Gregory. The couple has a 3½-year-old son. "They are separated, but he wants to get back together," says a friend. Friends of the couple say Peck's chronic substance-abuse problem is the reason for their split.

BICKER, BICKER: *Travel & Leisure* wants *Condé Nast Traveler* to know that it won't leave home without American Express. According to Madison Avenue sources, *Traveler* executives have been telling advertisers that *T&L* is up for sale. The rumor began, sources say, after *Traveler* publisher **Richard Beckman** announced it during a recent advertising meeting. The rumor soon became so intense that American Express, which owns *T&L,* was forced to issue an internal memorandum insistently denying any plans to sell the magazine. *Traveler* sources dismiss the whole thing as rubbish and claim Beckman was only responding to questions about the rumor rather than spreading it. "This story has been around for a long time," says a source at Condé Nast. "We didn't really need to stir anything up."

ST. ELSEWHERE: **Michael Huffington** unsuccessfully ran for the U.S. Senate in California as a self-proclaimed family man. But these days, he doesn't seem to know where his family is. Asked recently what school in Washington his children attended, the upright avatar of family values and husband of **Arianna Stassinopoulos Huffington** looked a bit bewildered. "Saint, Saint . . . Saint something or other," Huffington replied—quickly adding a familiar refrain: "Ask my wife. *She'll* know."

SAPORE NOT LUONGO FOR THIS WORLD

Restaurant impresario **Pino Luongo** may be feeling a bit queasy these days after unsuccessfully trying to sell off his Hamptons beachhead, Sapore di Mare. First he tried to hand it off to next-door neighbor **Ron Perelman,** but negotiations broke down, sources say, when Perelman refused to meet Luongo's asking price of $1.8 million. (Perelman's reps contend an offer was never even tendered.) When he met with restaurateur Rocco Ancarola a few months later, Luongo's asking price had gone down to $1.5 million. But Ancarola, who owns SoHo's Boom, still wouldn't bite. "We're only offering $1.2 million," he says. "It's not going to work out." Sapore, once the hot spot of the Hamptons, has lost some of its cachet in the past couple of seasons. "It's become very West Hamptony," sniffs one restaurant regular. Unfortunately, Luongo's inconveniences don't end there. Over the past few months, 26 of his employees—including his vice-president of operations—decamped from Coco Pazzo, Le Madri, and mad.61 to F. illi Ponte, the resurrected downtown Italian restaurant. Luongo denies everything in this story except the spelling of his name.

Photographs: top left, Michael Grecco/Sygma; top right, Walter Weissman/Globe Photos; bottom, Ron Galella LTD.

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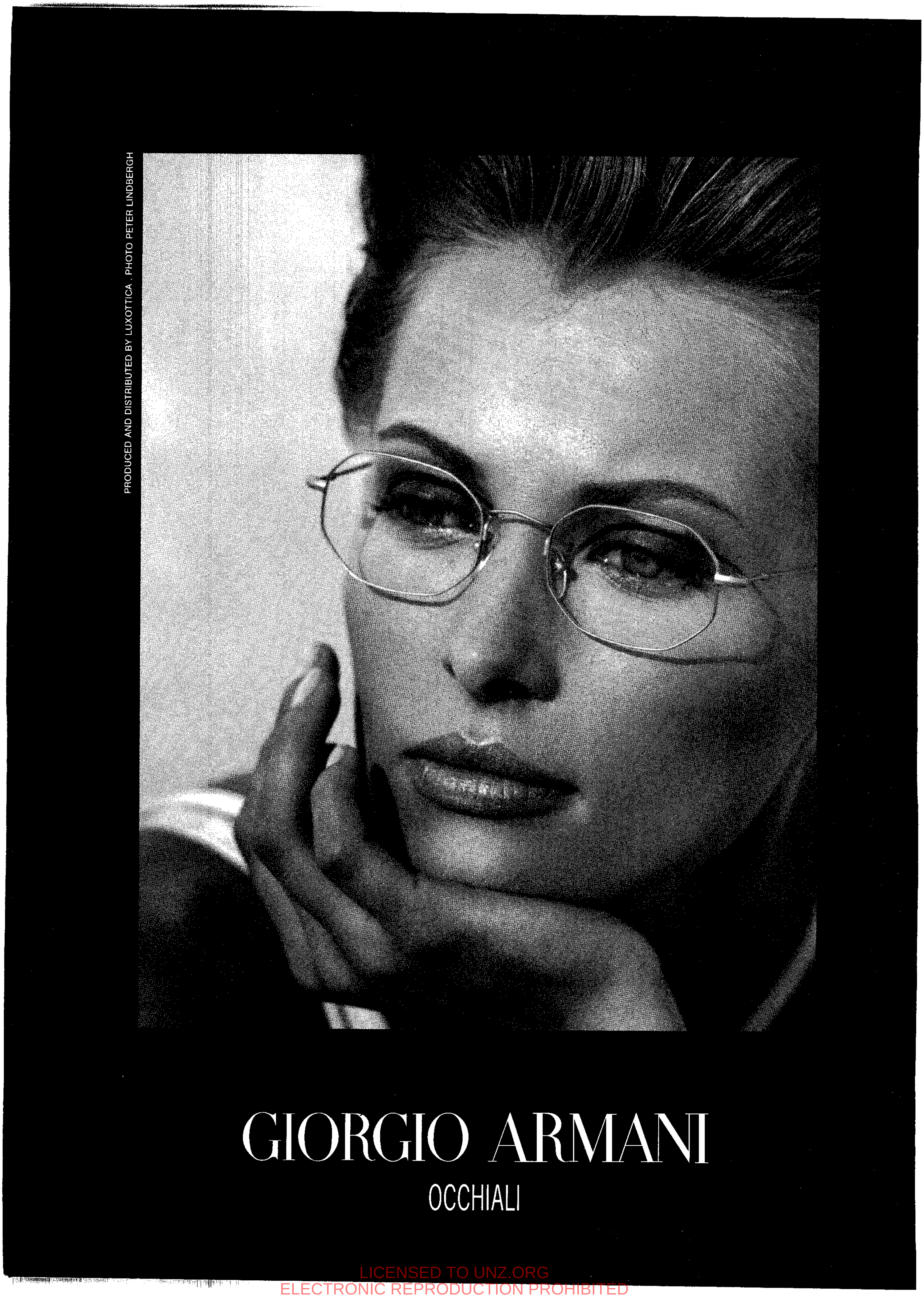
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GOTHAM

e old Baghdad-on-the-subway—*O. Henry*

THE FRONT PAGE

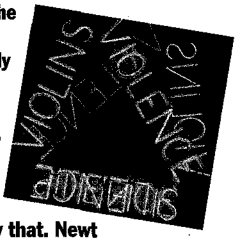
Are Hunger Strikes Uncool?

As you read this, Al Sharpton is expected to be completing his 170-mile protest march to Albany on behalf of the state's needy. Along the way, he's been largely ignored by an indifferent press and public. Al Sharpton: unworthy of coverage? Until now, never. The semi-blackout—and, one must admit, life is certainly calmer with him temporarily decamped from our TV screens—does suggest that the public act of conscience has lost some if not all of its tip-over-the-applecart romance, especially when it extends beyond a single news cycle. This may have something to do with who the actor is. Sharpton, his recent endorsement by Cardinal O'Connor notwithstanding, is not exactly a figure of unalloyed virtue. Even less can be said for Carlos Salinas, the unloved former president of Mexico whose brother is implicated in the murder of a political opponent. Salinas fasted to prove his innocence, then quickly changed his mind, finally deciding to flee the country. Now, reportedly, he's taken a job in the U.S. with Dow Jones. So *this* is why he supported NAFTA.

But even noble efforts are being ignored. Pat Robertson's gay former ghostwriter Mel White fasted for 23 days before the televangelist finally met with him two weeks ago, and White was still unable to persuade Robertson to acknowledge hate crimes against homosexuals. In Washington last week, lawyer Jennifer Harbury was forced to mount a second hunger strike in her effort to motivate the government to help her find her husband, a rebel leader who Harbury says was captured by the Guatemalan army in 1992. Her first foray into foodlessness did little besides nearly kill her. And remember Ohio representative Tony Hall, who fasted for 22 days last year to protest a congressional effort to get rid of the Select Committee on Hunger? Hall later formed a congressional caucus and staged a shorter hunger strike to focus government efforts on combating hunger in America. "I am simply trying to raise the consciousness of the nation," the devout Hall explained, not overbearingly, to *Christianity Today* last year. Earlier this year, an evidently much-moved Congress quietly abolished Hall's caucus—he'll get to head a "task force" instead.

This conscience stuff obviously isn't sexy anymore. What *is* sexy is . . . computers! This is why the adulatory language once reserved for the Joan Baezes of the world is now bestowed on telecommunications executives. A starstruck writer for the putatively subversive *Wired*, visiting the headquarters of behemoth "content provider" Viacom in Times Square, described it as ground zero of the "next phase of the media revolution." Viacom's Frank Biondi and Sumner Redstone now join rapacious cable operator John Malone and Bell/Atlantic chief Ray Smith in *Wired*'s pantheon. *Wired*'s "myth of the rebel" always comes connected to the word *entrepreneur*—as the upstart journal *The Baffler* notes—and holds that creating more consumer choices is itself a democratizing, even heroically subversive, act: "Since 'democracy' means having more consumer choices, and information technology will vastly increase the power of our channel changers, hey presto! More democracy!" Now absolutely *no one* will have to watch Al Sharpton.

OFF THE RECORD "If the mayor is telling us he didn't know there were mobsters at the Jacob K. Javits Convention Center, the next thing you know, he'll be telling us he didn't know there were fish in the Coney Island aquarium," an organized-crime detective told *New York* last week.



OVERHEARD At the Bruce Nauman exhibit currently at MOMA: "Man, neon is *not* a cheap medium. I'd like to see Jane Alexander try to explain away that. Newt would be saying, 'Save it for pizza parlors! Liquor stores!' "

FULLY FORMED The Human Resources Administration generates—or at least regenerates—more paperwork than any other city agency: It *recycled* 1,550 tons of the *stuff* in 1994. The Department of Mental Health recycled the least, 2.3 tons. The Police Department came in at 184.2 tons, the Board of Education at 181.6 tons, the Department of Sanitation at 121.2 tons, and the Department of *Environmental Protection* at 89.3 tons.

FULLY POSABLE MOSES "Wherever possible, we drew accurate references from drawings, archaeological evidence, hieroglyphs, and tombs. At a certain point, we had to make our own judgments. Obviously, we had to make educated guesses. But in biblical times, a lot of people wore beards," said a spokesman for a "historically accurate" line of Holyland Heroes play action figures when asked how the company knew what Moses looked like.

HOLYLAND HEROES
Moses vs Rameses II
© New Ventures Inc.

GO... GO SAFE
THINK ABOUT SAFE SEX THINK ABOUT SAFE SEX
BONDAGE is SAFE SEX
SPANKING is SAFE SEX
CONDOMS! TAKE ONE, or 2.

The wall at Zone dk.

City

OF VICE AND MEN

IT'S 3 A.M. ON A SATURDAY AS THE regular crowd shuffles into Zone dk, a gay sex club on the western fringe of Chelsea. "Perfect night for getting off," mutters a hopeful patron as he pushes his way into one of the club's numerous back rooms, stuffed with dozens of like-minded men. In the near-blackness, hands wander and occasionally a bond of sorts forms.

A particularly harsh beam of light suddenly intrudes.

"Pull your pants up and get out," barks Sergio, one of the club's four sex monitors, fixing his flashlight on an offending bit of nakedness. "You know the rules: no oral or anal sex. Now leave." As he's escorted out, the embarrassed Wall Street banker—the night's fifth ejection—curses the monitor. "When did gays start becoming sex police?" he grumbles.

Michael Aulito, Zone dk's owner, takes pride in his club's vigilance. "Sergio's the most hated guy in the gay community," jokes Aulito, who has owned this former truck garage on West 21st Street for nearly a decade. But Aulito can't really take credit for the wave of prudence that has swept many of the city's 50 commercial gay sex venues in recent weeks. A band of gay journalists, including New York *Newsday* columnist Gabriel Rotello, who's called places like Zone dk "killing fields," and outing pioneer Michelangelo Signorile, has begun an unusually public campaign demanding a citywide clampdown on businesses that flout the state's public-sex regulations. It has drawn the support of some mainstream journalists as well, including the *Daily News*'s Amy Pagnozzi, who joined the crusade after touring sex clubs dressed in drag ("She looks awful with a mustache," says Aulito).

In response to the publicity, the Giuliani administration padlocked the Earle Theater in Queens several weeks ago, and more closures, say City Hall insiders, are on the way. To keep up the pressure, the city's Health Department has doubled the number of sex inspectors to 29. "As you might imagine," laments Health Commissioner Margaret Hamburg, "it's not easy recruiting people for this job."

But by calling in the authorities, Rotello and his gang have provoked a firestorm among AIDS-prevention experts, civil libertarians, and gay activists who view the campaign as a violation of public-health logic and a betrayal of gay solidarity. Not since the great AIDS bathhouse wars of the mid-eighties, which put most city sex clubs out of business, has the animus flowed so freely.

At Greenwich Village's Lesbian & Gay Community Services Center earlier this month, several hundred people crammed the former maritime trade school's cafeteria to assail the crackdown and its promoters. Allan Bérubé, a gay historian, opened the meeting by pointing out that the current rhetoric of bathhouses as "factories of death" is nothing new. Since they first cropped up a century ago, commercial sex establishments have been the target of endless cleanup crusades and vice-squad raids, explained Bérubé, a research fellow at City University. After each short-lived campaign, the sex would just be driven underground, only to reemerge a few years later when public interest ebbed.

To Signorile, who is HIV-negative, the history lesson wasn't relevant. "What we're talking about is a slight inconvenience in the middle of a health emergency," he said. His pleadings were met by hisses. "Why does this have to become so highly politicized?"

"Anytime you bring the government into our sex lives, you're talking politics," shouted an older man, a survivor of assorted police bar raids in the fifties and sixties. "Let's handle this problem ourselves."

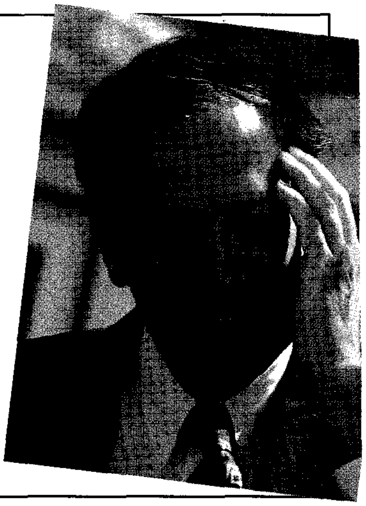
Such reservations, however, have largely been pushed aside. HIV-prevention activists have met with Deputy Mayor Peter Powers and other top administration officials and demanded "vigorous and sustained" regulation of sex businesses—and that, it appears, is what is going to happen.

"The absurdity of their campaign is that by closing down the back room, people won't stop having unsafe sex," said Carlos Cordero, 31, who spends much of his leisure time teaching safe sex in bathhouses. "They'll just have it in their own homes, where safer-sex educators aren't invited. Why don't these people get real?"

ANDREW JACOBS

ASK PATAKI

The Pork Stops Here



Governor Pataki, you have vowed to save New Yorkers money by slashing the cost of government. You're telling all the people who work for you—and those who rely on state services—to tighten their belts and make more out of less. By the way, that big spender Mario Cuomo used to give $30,000 of his $130,000 annual salary back to the state. How about you?

"He's taking the full salary," said Robert Bulman, a Pataki spokesman.

ED SHANAHAN

Photographs: top, Steven Freeman; bottom, Mitchell Levy/Globe Photos.

Crime

PLEASE DEPOSIT $2,600 IN SMALL, UNMARKED COINS

MIKE CIAVOLA LEFT HIS HOME ON STATEN Island early one morning last month to take his son to oral surgery. When he returned a few hours later, he was surprised to find his wife, Rosemarie, gone and "breakfast dishes on the table, our bed unmade, and my wife's nightgown on the floor. My wife never leaves anything out of place."

The phone rang. "An immediate relative of yours has been arrested," police officer David Wilson, of the 122nd Precinct, told Ciavola. "If you want to seek his release on bail, money must be immediately wired via Western Union to a local bailbondsman."

Ciavola, a retired New York cop with twenty years on the force, asked Wilson for his shield number. The man quickly recited, "10739." Ciavola then asked Wilson a question—a secret one cops use to identify each other—and Wilson fumbled. "You're full of crap," Ciavola told the caller; the line went dead. "These bastards are always scheming," Ciavola thought.

Ciavola went looking for his wife. First, he drove by his daughter's house. She wasn't there. Next, he went to the bank and to a local store. Then, at a stoplight, he remembered something he'd noticed at the house before he left: "I saw deposit slips on the dresser where my wife keeps her bankbook." Figuring she must have received the same call, Ciavola rushed home, where he discovered his wife sitting in the kitchen, practically hysterical. She had wired $2,600 to a man who identified himself as police officer David Douglass, of the 122nd Precinct.

Ciavola immediately called Western Union, which was able to put a stop on the money transfer. That, says Lieutenant Robert DiVagno of the Police Impersonation Investigation Unit, makes the Ciavolas luckier than another Staten Island family, which was taken that same day for $5,000. The "Western Union Scam," according to DiVagno, hit the city about a year and a half ago, after an inmate in a Louisiana state prison taught it to a few of his cellmates. In the past year, DiVagno's men have arrested nine couriers believed to be working for the same scam artist, who has so far eluded arrest.

"This guy is good," DiVagno says, "but we'll get him."

In the meantime, Ciavola has told his wife that if she ever gets another distressing call, even if the caller says her husband is dead, "tell him, 'I never liked the old S.O.B. anyway' and hang up." JOHN CONNOLLY

Law

HELL'S PLAINTIFFS

THE HELLS ANGELS WILL TALK ONLY through their attorney. He is Merrill Rubin, 42, and his office in 177 Prince Street, a quaint building on a tree-lined block of boutiques and cafés, does not have snake-laced skulls painted on the walls. There are no Angels here right now, but when they do arrive—which is usually after hours—Mappy Prado, Rubin's secretary, says, "they're scary but polite." Occasionally, the Angels will ride their hogs the seventeen blocks from their 77 East 3rd Street clubhouse, but because someone must stay on the street to watch over the bikes, the Angels usually take a cab.

Rubin, who looks like an older Julian Lennon, says representing leather-and-chain bikers isn't so unusual, really. "The meetings are very much like other client meetings," he says, "except for one thing. The Hells Angels are very sophisticated consumers of legal services. They are more familiar with the court system than most clients, and they are significantly more familiar with the manner in which law enforcement operates."

Over the years, Rubin has advised New York–based Angels in a variety of criminal cases, including orchestrating the chapter's defense last winter of a drug forfeiture; the club prevailed. But in Rubin's latest case, the Angels are, for once, plaintiffs. Two New York members—Bob Maganza and Lawrence "Butch" Garcia—and former member Courtland "Chip" Candow, as well as the chapter itself (and members from the Lowell, Massachusetts, chapter and the Hells Angels Corporation), are suing the New Jersey State Police and twelve troopers for violation of the Angels' First and Fourth Amendment rights, alleging a pattern of harassment dating back to the early eighties. The Angels contend the New Jersey police regularly stop them on the turnpike and will not let the bikers continue until they remove their patches, colors, and other identifying insignia. The suit seeks compensatory and punitive damages, attorney's fees, and an order that the troopers stop, as Rubin puts it, "playing fast and loose with the Constitution." (The troopers would not comment.)

The Hells Angels Motorcycle Corporation has pursued civil actions before; most notably, the motherhouse in California sued Marvel Entertainment Group for copyright violations over Marvel's bionic superhero "Hell's Angel." The Hells Angels never license use of their trademark, and, legend has it, they exact informal retribution on any nonmember who wears their colors. But in this case, pursuing a legal course proved equally effective. An Angels attorney settled with Marvel for $35,000, which the Angels donated to Ronald McDonald House in 1993.

A comic-book company is one thing, but Hells Angels suing the cops? Isn't this something the Angels should take care of, well, the Angel way? "I'm sure in a fair fight with no legal ramifications there are a number of people who would rather punch out a trooper than deal with him in court," Rubin says, "which is probably why the first thing [the troopers] often do when they stop Angels on the highway is pull their guns." EUGENIA BONE

Society

THE CUT-RATE DUCHESS

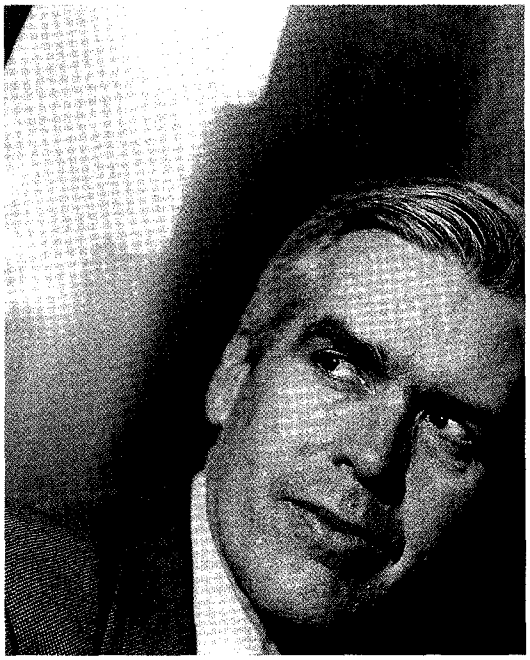
"D'YA WANNA SHOOT HER WHEN SHE comes through the door?" asked Her Royal Highness the Duchess of York's security man, offering a rare invitation to assault a British royal in the foyer of Sotheby's. The duchess had come to host a benefit luncheon for 40 ladies to "explain her charity," Chances for Children, but her entrance was low-key to the vanishing point. Vacuum cleaners, yards of cable, and workmen were hurried out of the way as her car

Photograph by Photofest.

POLITICS

The Gray Crusader

A golf ball rolls around on the green carpet under Philip K. Howard's desk in his corner office at Howard, Darby & Levin, on Sixth Avenue and 54th Street. Antique maps line the gray walls, and leather-bound legal briefs fill the bookshelves. Howard, in his monogrammed oxford shirt and gray suit, is on a very important conference call—with KYOS radio listeners in Merced, California. Tomorrow, he's on *Oprah;* last night, *Charlie Rose.* Somehow, it would be a lot easier imagining Howard on a grass-roots campaign to eradicate what he calls "this anti-human legal monument crushing everybody" if he didn't *look* so much like a midtown corporate lawyer.



Howard is the most recent expert on What Went Wrong—the "ultimate unpaid consultant," he says. His recent book, *The Death of Common Sense: How Law Is Suffocating America,* is currently fourth on the New York *Times* best-seller list, and Random House has just put in an order for its eleventh printing. Robert Dole was seen carrying it around at Mort Zuckerman's annual party for members of Congress in January. Jody Powell, Jimmy Carter's former press secretary, passed it on to Florida governor Lawton Chiles, who then bought 200 copies to give to his staff and invited Howard down to help him revamp his administration. By February, reports surfaced that *Death* was on Clinton's bedside table, right next to *Last Train to Memphis: The Rise and Fall of Elvis Presley.* Even the judge who made the final decision on the antitrust suit against Microsoft couldn't resist mentioning Howard's book.

"I set out to answer why the government couldn't be responsive," Howard explains. He found that when everything is so specifically laid out in the ever-increasing reams of legislation, officials become powerless to exercise their own judgment, creating a pattern where the bureaucratic process has become an end in itself. "It's an important point and it's a broad point. I thought it was important three and a half years ago when I began," says Howard.

Nevertheless, his timing is impeccable: The House has just passed several bills based on the "Common Sense Legal Reforms" spelled out in the Contract With America—bills that were hotly contested by Howard's colleagues at the American Bar Association. The Senate Judiciary Committee has wrapped up hearings on regulatory reform—Howard testified at Bob Dole's request. And last week, Howard went to the White House to talk with the president.

Howard says the stories of frustrating legal tie-ups sprinkled throughout his book didn't come from his own practice. (Nor, for the record, would he consider himself or his clients part of the problem.)

"I really like being a lawyer," he says earnestly. "I'm sad that being a lawyer has become justifiably maligned, for all the reasons that I wrote in my book. The rise of law has meant a decline in the profession. But I'm happy doing a lot of things. I'm flexible." RUTH G. DAVIS

---

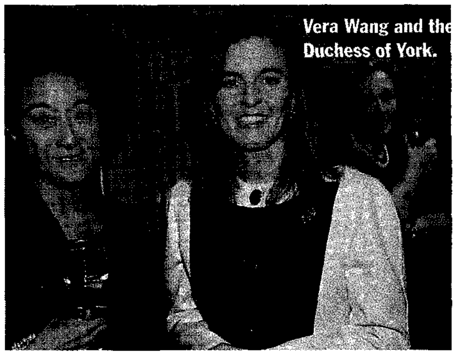
drew up. "Renovations," a Sotheby's worker nervously explained.

The duchess's first words set the tone. "Where's he gone?" she asked, looking around her for the stubble-encrusted gentleman who had been soliciting her autograph (he had earlier announced, somewhat unconvincingly, that he was "er, freelance for the, er, *Times*" when signing his name to the penciled press list, compiled on the back of a photocopied sheet).

The bodyguards were too busy marshaling the rest of the press corps to prevent this breach of protocol. "We'll take the press up in groups of no more than five," announced security, failing to notice that only two press people were waiting.

Upstairs, the well-coiffed waited for the royal presence. "I'm not sure what I'm doing here; I'm not like that," one black-suited dame confided to her virtually identical friend. The three-course lunch of salad, chicken, and chocolate mousse—"Traditionally we serve wine, but this is all ladies," said Katherine Ross, director of Museum Services at Sotheby's, "so they won't be asking for martinis"—was donated by Sotheby's. The assembled were asked to contribute $200 each, which, compared with a stonking $1,000 for January's Lincoln Center dinner with the Princess of Wales, makes the duchess a bargain royale.

The ladies stood in a polite semicircle, awaiting their few words with Her Sort-of-Highness.



Vera Wang and th
Duchess of York.

"I haven't met her yet," said designer Vera Wang.

"She looks great, fresh and bubbly," gushed Susie Hilfiger.

"It's a nice opportunity to meet someone you have read about, see what they're like in person. . . . Oh, your hair! It's so great!" added Wang.

A man in the company of CBS anchor Paula Zahn and socialite Beth Rudin DeWoody lamented the fact that his ties are persistently ruined by the dry cleaners.

"All right, let's wrap it up," security muttered, speaking mysteriously down his sleeve. "Get the press out." The two of us left quietly.

LUCY HAWKING

Photographs: top, Richard Mitchell; center right, Steve Allen/Gamma-Liaison.

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Media

RUSH MEETS HIS FAKER

Alter ego.

Ego.

JOSEPH HYSONG IS RUSH LIMBAUGH. NO makeup, no hairpiece, no padding. Just Joseph. He won the *National Enquirer's* Rush Limbaugh Look-Alike Contest. He even considers himself a "dittohead," one of those fans who see in Rush a humor, an intelligence, an integrity, a good-natured folksiness that elude everyone else with regular access to a print or broadcast medium. Joseph has put off dieting for two years, as homage to Rush. Last Christmas, he got two tickets for Rush's TV show as a gift from a friend, and a couple of weeks ago, he visited the show for the first time.

Dittoheads gasped and giggled as Joseph arrived at the Unitel Studios on West 57th Street. Some even thought it was Rush queuing up to get into his own show, especially when Joseph cast out a few practiced Rushisms. Since many of the people ahead of Joseph had come to New York on a bus tour from Houston, it was taking a long time to get in. Big belt buckles kept setting off the metal detectors.

A production assistant spotted Joseph and asked him to move to the head of the line. He sailed into the studio to reserved seats at the end of the front row. Only later did the real reason become apparent: The cameramen could easily sweep down the row and cut away at the last moment, without filming Joseph. Or they could aim right over Joseph's head into the upper rows. There would be only one Rush Limbaugh on *The Rush Limbaugh Show*.

For the 30 minutes before showtime, recordings of some of Rush's radio monologues blared on a loudspeaker. One included Rush's frequent assertion that he operates "with talent on loan from God." Behind Joseph, a Texan said, "Well, when you think about it, everything we've got's on loan from God."

Joseph eagerly waited for the chance to see and meet the real Rush. He expected a wink of approval, maybe a harmless joke or two, at least a handshake. But Rush's staff was clearly spooked by the sight of *this* 275-pound pasty white conservative. Every few minutes, some different member of the production team peeked out of the back room to get a look at Joseph.

Finally, Rush came out to greet the audience and answer questions. He stood just six feet from Joseph but refused to look Joseph's way. After a few opening remarks, Rush offered to take questions. Joseph's hand shot up. "Yes, ma'am," Rush said, looking directly over Joseph's head. "Are the Republicans beginning to backslide on the Contract With America?" one worried lady wanted to know. No, said Rush, he's fairly sure they're not. Next question. Joseph raised his hand again. "Yes, sir," Rush said to a gentleman on the other side. "How's married life?" Fine, Rush answered, "but do you really think I'd tell *you* if it wasn't?" *Next.*

Joseph's hand went up. Rush looked around the studio. Finally, since no one else had questions, Rush turned to Joseph and fixed him with a long, unfriendly stare. Joseph paused as though he'd forgotten what to say, until finally: "Would you mind if I sat in your chair? So my friend here can take a picture, I mean." Another pause. Rush was steamed. He was about to say no when he looked up at the audience. They burst into applause, cheering. "Let the boy have his picture," someone shouted.

"Yeah, go ahead," Rush allowed, though not graciously. Joseph scurried to the desk and got in a quick pose. "Nice question," Rush said.

After the show, Joseph got in line with the other dittoheads to have his copy of Rush's latest book signed. When Joseph's turn came, an aide stepped in, took away the book, brought it to Rush to sign, then handed it back.

"It's not you that bugs Rush," a friend tried to console Joseph over coffee the next morning. "It's himself. He hates the sight of himself." Joseph didn't want consolation. "I'm sick of looking like him," he said, folding a forkful of pancake into his mouth. "Tomorrow morning: diet time."

DAVID GORDON

HYPE

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TRUMP: It's a great little idea.

Why Trump Tower?

TRUMP: It's a hot building. It's the No. 1 tourist attraction in New York.

Uh, really? And this will be produced by Michael Filerman and David Jacobs?

TRUMP: They're outstanding. They're the group that did *Dynasty* and *Dallas.*

Uh, no. Knots Landing, *actually.*

TRUMP: They want me to star in it.

Uh, a cameo, I think.

TRUMP: But I don't want to do that. I'm too busy to do that.

Is that your other line ringing?

TRUMP: Hold on. Let me see who it is. [*Pause*] Would you believe it? It's Mike Tyson on the phone. He's getting out of prison in a couple of days. [*To assistant*] Tell Mike to wait. I'll be about five minutes.

He's calling from prison. Why don't you take the call?

TRUMP: You're right. I'll call you later.

Photograph: bottom, Joe McNally/Sygma.

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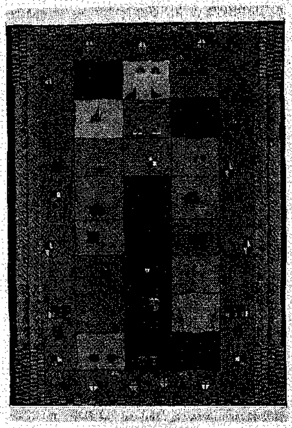

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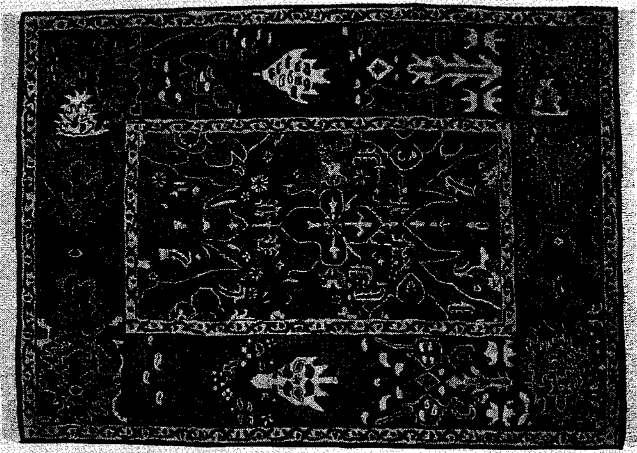

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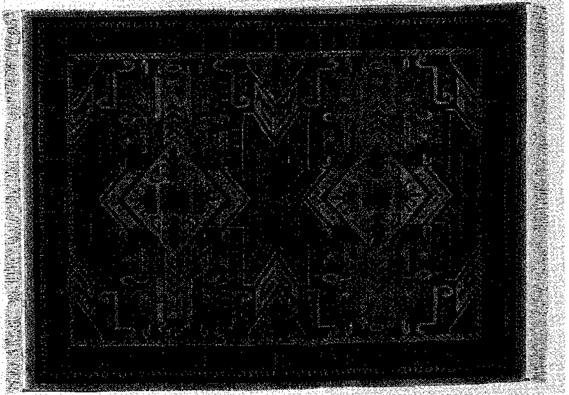

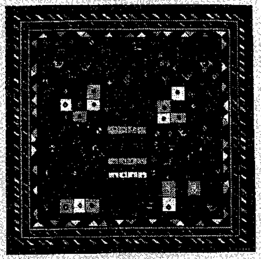

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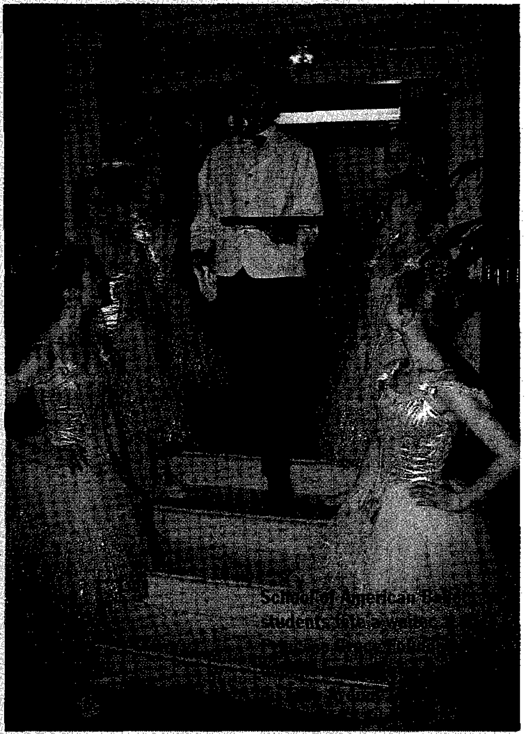


At the book party (at the Society of Colonial Dames) for Philip Weiss's novel *Cock-a-doodle-doo: Times Magazine* editor Adam Moss and Marla Hanson, and (right) Weiss with his editor, Elisabeth Sifton.

Damn Jerry

By Alex Williams
Photographs by Patrick McMullan

"YOU SEE THIS TURTLE," SAYS DR. RUTH WESTHEIMER, reaching for a companion's sleeve as well as an odd metaphor involving his gold tortoise cuff link. "If it wants to move, it has to stick its neck out. I have to talk to Jerry Lewis about this."

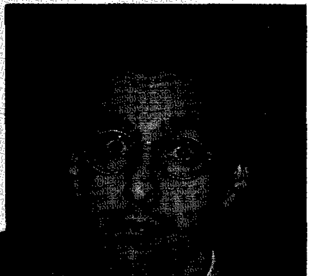
Fine, but she'll have to brave the Jerry mosh pit of cameras and frothing fans here at Tavern on the Green's party celebrating Lewis's Broadway debut at age 69 in *Damn Yankees.*

"He's been a survivor, which is hard to do in this business," says John Turturro. Turturro's mom—and date—Katherine waxes nostalgic about Jerry and Dino at the Paramount. Was it so long ago? Younger folks like Penelope Ann Miller riffle through late-night-TV memories, extolling the Nutty Professor's "very childlike humor." The new truism: He's the *Ur*–Jim Carrey.

So, Jer, is this Broadway thing, then, a way of bringing Jerry Lewis *to a new generation?*

A condescending pat on the shoulder. "You think about that question," Jerry says, "and wonder why you didn't get an answer."

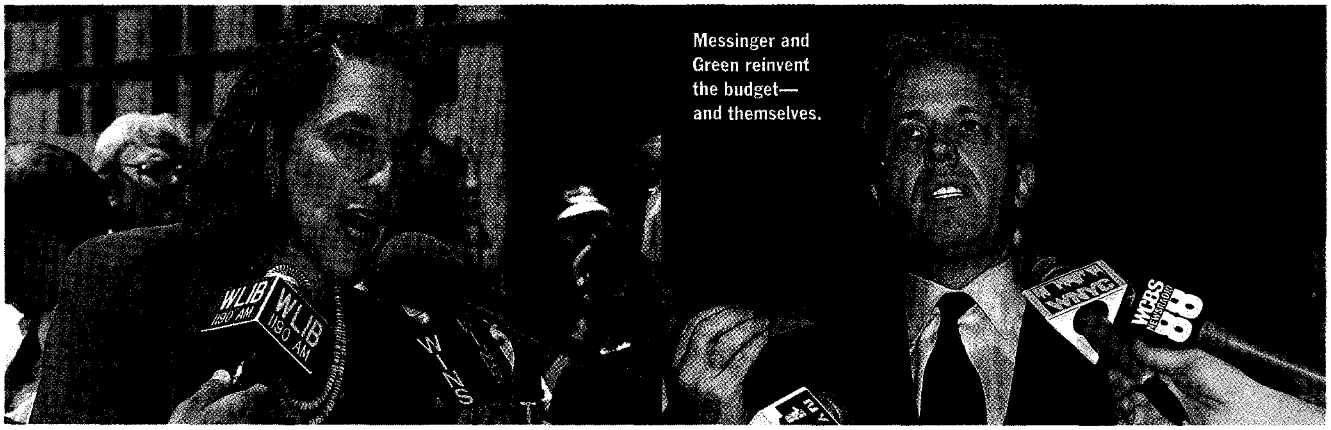
At the Tavern on the Green opening party for *Damn Yankees* as a Jerry Lewis vehicle, from left: Model Beverly Johnson with Tahnee Welch (Raquel's daughter); John Emick (brother of star Jarrod) with Dr. Ruth Westheimer; John Turturro, below; and His Royal Wackiness with Dana Delany and Kim Cattrall.



THE CITY POLITIC **ERIC POOLEY**

Cut to the Chase

Is Giuliani's slash-and-burn approach the city's only option? No, say likely Democratic mayoral contenders Messinger and Green—but are they for real?



Messinger and Green reinvent the budget—and themselves.

“IF WE COULD PASS ONE THING ON TO our children, our friends, our neighbors,” the social theorist David Letterman has said, “it would be . . . a wonderful mood.” By that measure, Rudy Giuliani isn't doing so well. The mayor's new financial plan has put New Yorkers in a *lousy* mood—frightening poor and working-class people all over town and sending Giuliani's approval ratings south. Giuliani says we'll all be happier soon. “Life is actually going to get better!” he swears.

It already has, for at least two people in the city. Manhattan borough president Ruth Messinger and Public Advocate Mark Green, likely rivals of Giuliani's in 1997, are both in wonderful moods right now. “They're on a high because things are rocky for the mayor,” says a Democratic elder who has been watching them closely. “Giuliani gambled on an economic recovery and lost—and now Mark and Ruth think they see light at the end of the tunnel. So they're all over the TV, blasting the budget with a new sense of purpose—but with no sign that they've learned much from their time in the wilderness.”

The question is whether Green and Messinger will settle for playing the Un-Rudys—content to wave their arms and lift their voices in a chorus of preachy, predictable, self-righteous opposition instead of offering coherent alternatives; *campaigning against the mayor's policies* and personality without acknowledging that the deficit is real and awful cuts must be made. It's the same issue Democrats across the country are grappling with—how to cope with the death of liberalism as we knew it. Of course, good old leftish New York City could see liberalism die this year—and still vote its corpse back into office in 1997.

That realization probably accounts for some of Green's and Messinger's current giddiness, a euphoria that's in sharp contrast to the slough of despond in which both were stuck until recently. Through Giuliani's first fourteen months in office, as crime declined, government shrank without layoffs, and a majority of New Yorkers seemed grateful that someone had finally taken charge of this captious town, the political future looked unwelcoming indeed for the two mayoral hopefuls. (Messinger has been frank about her ambitions; Green remains coy, saying he hasn't yet decided whether he'll run.) Things bottomed out in November, when Giuliani moved left, endorsing Mario Cuomo and winning (or at least borrowing) the hearts of so many Democrats; for a while, Messinger and Green had about them the choked, panicky look of acute claustrophobes. But now that Giuliani has lunged back to the right, teaming up with George Pataki to slash every service in sight, they see daylight.

The other day I asked Green if, as everyone is saying, there's a new spring in his step. He took his time before replying. “Well, there's a certain *clarity* to the landscape now,” he said. “The mayor is a center-right official who's pretty comfortable with most of the Gingrichian economic and social policies he's pushing.”

For both Green and Messinger, the budget crisis is a chance to stake out positions as sober, chastened Democrats. What may be startling to some is how much of Giuliani's budget-cutting critique they accept. “Probably 50 to 70 percent of the cuts you simply have to do,” says Green; Messinger says she “can't put a number on it, but the gap has to be closed.” They are union-friendly, social-service-loving Democrats (Green has always tried to be the Jewish Kennedy brother, the smart Andy Stein) remaking themselves as champions of compassionate efficiency while others try to decide whether to buy the act.

“Mark and Ruth haven't come to grips with what's happened to Democrats in this city and country—but they may never have to,” says Fred Siegel, a senior fellow at the new-democratic Progressive Policy Institute. “They want to keep one and a half feet planted in their traditional constituencies. They're taking effective sniper shots, and there are plenty of places to shoot, because the Republicans aren't going about this intelligently. These cuts are going to implode some neighborhoods, so Mark and Ruth are seizing that argument without ever acknowledging that it was the Democrats' refusal to make spending choices that got us into this mess. For years, we wouldn't face up to the fact that a lot of programs don't work—and that allowed people like Pataki to come in and cut without distinction: ‘Kill 'em all and let God sort 'em out.’ ”

Siegel is writing Green and Messinger off too soon; that's easy to do, in part because both hold jobs that are more or less vestigial. Both are often ignored by the press and get only the most grudging information out of the administration (after Giuliani walked out of a recent financial meeting without answering any questions, Messinger said, “It was, indeed, a

Photographs by Frances M. Roberts.

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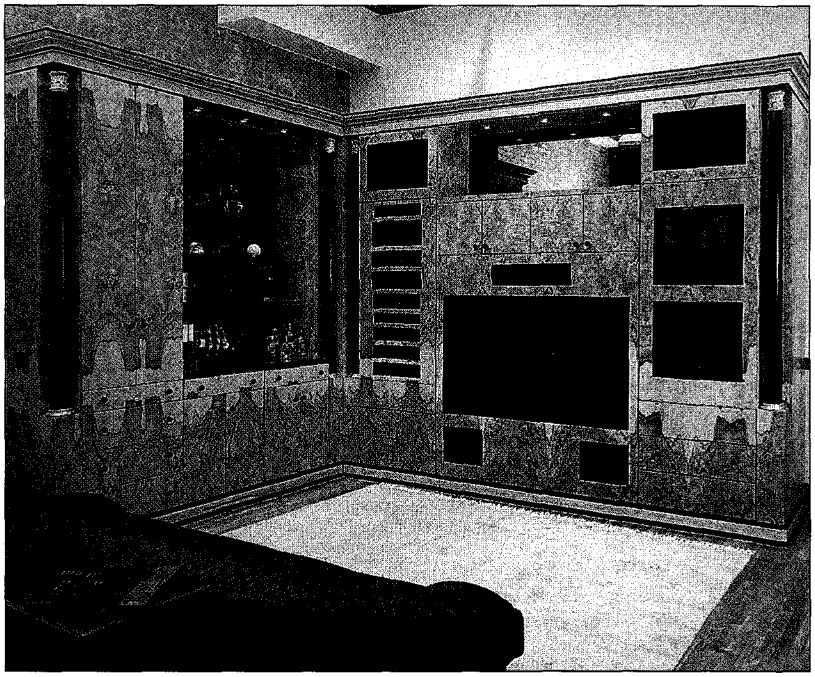

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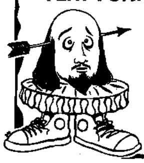

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briefing"). And when the real budgetary deals get cut this spring between Giuliani and council speaker Peter Vallone, both will be sitting on the sidelines.

Giuliani isn't counting them out. The mayor's people are less concerned with Messinger, but seem to take Green seriously. "They're both smart, but his support is broader than hers," says one mayoral adviser. (At the height of Giuliani's Cuomo-hugging popularity, in December, a Penn + Schoen poll had Green just nine points behind Giuliani in a head-to-head race.) Green isn't announcing his intentions now because he doesn't have to—above all, because he doesn't want to repeat the mistake of Andy Stein, who announced for mayor too early and whose every pronouncement thereafter seemed motivated by his interests, not the city's. "My critique is all about economics, not politics," Green says optimistically.

In an array of speeches and announcements, he has been trying to define himself in opposition to what he calls "the Gingrich-Pataki-Giuliani budgets." This "massive assault on the city economy," he says, is a "riverboat gamble" that could create a "local 1929" while the mayor repeats "Cotton Mather homilies" as "the safety net is shredded into a tightrope." But Green has a tendency to fall into homilies of his own—he can't seem to shake the attraction of spending his way out of the crisis ("Unless *every child* in New York is learning at a computer," he says, "we aren't serious about the twenty-first century"—a laudable sentiment, but one that doesn't speak to a teetering school system that can't buy pencils, let alone computers).

In the past week, however, Messinger and Green have taken their medicine and come forward with more than $500 million worth of budget-cutting ideas that—though the mayor will no doubt greet them with catcalls—encourage a debate that's essential if the city is going to achieve balance without intolerable pain.

They have real differences with Giuliani. Although there's strong feeling (from the office of Comptroller Alan Hevesi to the editorial offices of *The Economist*) that the mayor should have cut taxes more aggressively to kick-start the economy, both Green and Messinger would save $70 million next year by canceling the mayor's plan to cut taxes for co-op and condo owners. "If the state is passing billions in tax cuts," says the borough president, "wouldn't you want to rethink city tax cuts that doubly benefit the same wealthy New Yorkers?"

"Tax cuts aren't a panacea," says Green. "If they're too low and services suffer, *that* will drive out businesses just as surely as high taxes will."

Both have menus of endangered programs that *must* be saved—community-college funding, subway passes for low-income students, rent subsidies, and day-care and drug-treatment programs. And they're right. If eliminated, all would end up costing the city in the long run.

Tellingly, Green and Messinger say their guiding principle in suggesting cuts and restorations has been to make decisions that promote real governmental reinvention and avoid penny-wise, pound-foolish behavior. "I don't see much reinvention in this government," says Messinger. "I see cuts, and claims that this is all some great 'opportunity.' " Giuliani won't want to admit this, but Messinger and Green have suggested some smart savings and reinventions not currently on the mayor's agenda. Among the ideas:

•*Consolidate paperwork at the Human Resources Administration.* HRA now processes eligibility for food stamps, Medicaid, and public assistance separately. Combining them, Green says, could save $5.2 million a year. Messinger says the savings could reach $23.5 million annually.

•*Reform the Fire Department.* Messinger suggests revising shifts to reduce overtime by $8 million a year. Green wants to monitor sick leave, as the Corrections Department has started doing. The Fire Department's absentee rate is 10 percent, the Citizens Budget Commission says, compared with a 4 percent citywide average. Possible savings: $48 million a year.

•*Renegotiate the Safe Streets agreement.* The state document that pays for cops is now based on the number of uniforms, not patrol strength. Revising it to specify the number of cops on patrol would boost civilianization ($10 million in savings) while making the streets safer. Green also proposes that the department contract out privately for vehicle maintenance (when he suggested the idea last year, the mayor called it an "idiotic" security risk—even though the Housing Police already do it).

•*Reduce the number of paid city holidays by two.* This would match the federal calendar, saving $60 to $80 million a year.

•*Renegotiate property-tax exemptions for Madison Square Garden and the Chrysler Building.* "If welfare entitlements are on the table," says Messinger, "corporate entitlements should be, too."

Few of Messinger's proposals risk political capital among her own backers—the unions, the social-service community, those elusive white liberals. But in the next few weeks, she'll be stretching a bit, looking at property taxes and civil-service reform in new ways. Green will be honing his critique of the Rudy-George-Newt "trickle-down trio." Each of their ideas is debatable—but *debate* is precisely what's been missing. Messinger and Green's most important contribution might be to encourage a civil, civic argument about the grim parade of cuts marching this way. ▬

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THE NATIONAL INTEREST JACOB WEISBERG

The Whitman Hoax

New Jersey's governor is celebrated nationally for her tax-cutting machismo. In reality, her state is taxing and spending more than ever.

Anybody who thinks the tax revolt that elected Christine Todd Whitman ended with her swearing-in hasn't spent much time in New Jersey recently. A case in point was the klatch in the basement of the Fort Lee municipal library last week. State education commissioner Leo Klagholz had come to explain to members of the local United Taxpayers Association why their property assessments keep going up. What he got in response was a long line of angry citizens intent on disobeying the command that they ask questions, not make comments. "We're getting killed in one way or another," fumed Joseph Oliveri, a leader of a group called the United Homeowners of Fort Lee. "We're getting killed and crushed."

This is a bit of a surprise, given Whitman's reputation for cutting taxes. Indeed, for most families, the state income tax has dropped 15 percent since she took office in January 1994. It is scheduled go down another 15 percent next January 1, if Whitman's proposed budget passes in the next few months. That will put her a full year ahead of her self-imposed schedule for a 30 percent reduction, burnishing her status as an icon of the national GOP. But to compensate for her income-tax cuts, some Democrats argue, local property taxes have been forced higher, meaning that the vast majority of New Jerseyans now pay more taxes than they did before Whitman took office—it's just that a greater share of the money goes to town and county governments. In Fort Lee, for example, the average property-tax increase last year was $228, the typical income-tax break a mere $87. Though Whitman is as popular as ever, New Jerseyans believe by a 62–29 margin that her income-tax cuts and their property-tax increases are linked, according to a March 5 poll in the Newark *Star-Ledger.*

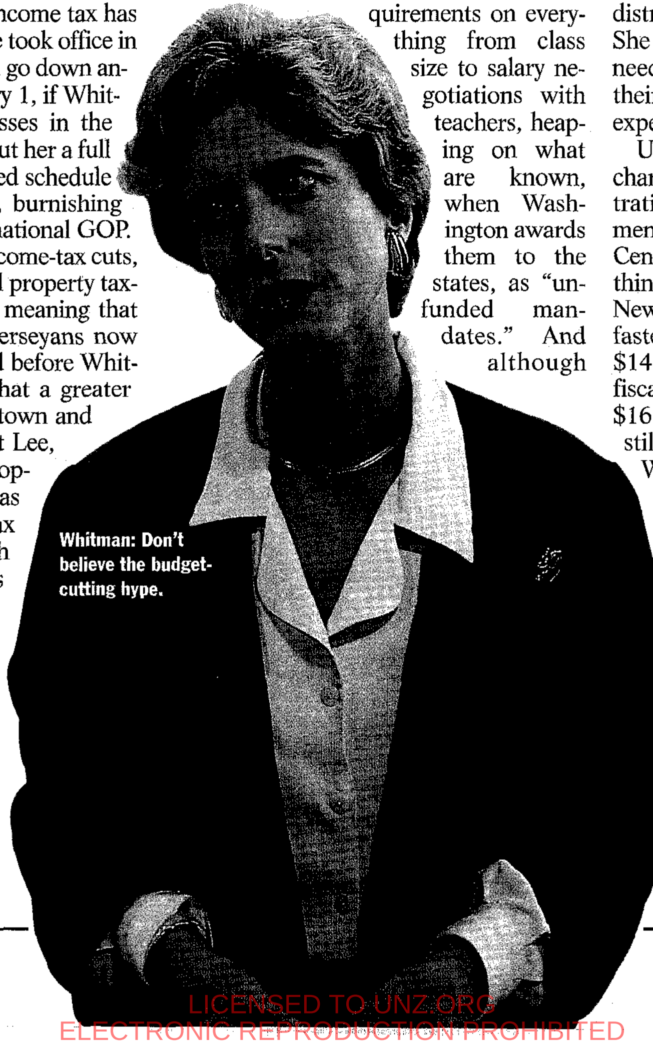
This incipient discontent is the first glimmer of hope local Democrats have had since Whitman was elected. A tax revolt brought her to Trenton, they dream, and another tax revolt may take her back to the hills of Oldwick. Such a reversal would carry powerful implications for New York State, where George Pataki continues to look to Whitman as a role model. It would also be an ill omen for the Contract With America. If tax cuts above must be paid for below—fiscal policy as Ponzi scheme—the populist appeal of the GOP program fades accordingly.

Whitman has her defenses firmly in place. As her press secretary, Rita Manno, notes, "the state doesn't collect or impose property taxes." True. Property taxes are imposed by cities, towns, and counties in large part to fund local school districts. (The state gives schools about $5 billion a year, or some 40 percent of the total.) But New Jersey, like other states, exercises powerful indirect control over property-tax rates. The state effectively forces property-tax increases by imposing costly legal requirements on everything from class size to salary negotiations with teachers, heaping on what are known, when Washington awards them to the states, as "unfunded mandates." And although Whitman has proposed raising the total state education contribution, many districts will face a reduction next year. The cost-shifting is relatively insignificant, but some of the best schools in prosperous areas may face actual cuts. Hence the vaguely comic spectacle of angry Republicans professing themselves shocked that fiscal austerity means less money for *them.*

In response, Whitman's defenders argue that the most significant drivers of school costs are things the governor can't control. Property taxes also rose when Florio *increased* the income tax; they're continuing to rise at roughly the same rate under Whitman. The reason is that New Jersey's schools are profligate and inefficiently organized, with 594 separate districts and the highest salaries in the country. At almost $9,000 per pupil, state spending on education is higher in New Jersey than in any other state. Whitman says she is trying to change this M.O.; she wants to penalize districts that overspend on administration. She also contends that local jurisdictions need to follow her example by cutting their budgets, and has sent out teams of experts to advise them on how to do so.

Um . . . her example? "One of the mischaracterizations of the Whitman administration is that they are cutting government," says Neil Upmeyer, president of the Center for Analysis of Public Issues, a think tank in Trenton. Under Whitman, New Jersey's budget has actually gone up faster than the rate of inflation, from $14.85 billion in 1994 to $15.5 billion in fiscal 1995. She proposes increasing it to $16 billion in 1996. The figure is higher still if you count current expenditures Whitman is funding through the back door via long-term loans. Bureaucracy hasn't shrunk, either; Whitman has pared only 200-odd employees from the 65,000-strong state workforce. In her January 23 budget address, Whitman bragged about her generosity: $41 million more for higher education and 40 percent more for transportation. She's not kidding when she calls herself a Rockefeller Republican.

This frame of mind has led Bret Schundler, the voguish Republican mayor of Jersey City and a more committed small-government conservative, to criticize Whitman publicly.



Whitman: Don't believe the budget-cutting hype.

Photograph by Porter Gifford/Gamma-Liaison.

"I am worried about local homeowners who, so far, have been misled by failed promises," Schundler said in January. "Until government spending is brought under control, tax cuts will remain a meaningless element of bad government policy." Ironically, Whitman's budget bloat has cast Democrats like Christian Bollwage, the mayor of Elizabeth, as the true conservatives. They're the ones calling for real cuts in spending and bold action to reform state regulation. "There has to be a decision on the state level to cut back expenditures," Bollwage says.

The Whitman fiscal "miracle"—cutting taxes and raising spending in a state with a balanced-budget requirement—begs an obvious question: How *does* she do it? The economic recovery, which has pumped up tax revenues, helps. But the real answer lies in the alchemy of state fiscal policy: the hidden tax increases, borrowing, one-shot revenue sources, and burden shifts that can, for a time, be used to produce the illusion of balance. Whitman's first budget proved that she's adept at these tactics. Its most dramatic gimmick reduced contributions to the state's pension fund to the tune of $1.5 billion, allowing Whitman to avoid significant spending cuts. When I interviewed her last October, Whitman owned up to the weaknesses in her first budget and said she would enact real cuts this year. But in January, when she unveiled her proposal, she had—voilà!—done it again. The trick this time is equally mammoth and even more subterranean: rolling over $1.2 billion worth of state transportation debt and borrowing an additional $2.8 billion over four years. It is, of course, another burden shifted into the future. "Borrow-and-spend doesn't work," says Senate minority leader John Lynch. "Ronald Reagan proved it. Mario Cuomo proved it. And now Christie Whitman's going down the same path."

Whitman is by no means doing a terrible job as governor. She has exhibited genuine leadership qualities, and in so doing has boosted business confidence. If the GOP were to nominate her for vice-president, the party would send a positive message about its tolerance for tolerance and show a healthy disrespect for the evangelical right. But if Republicans think Whitman symbolizes an anti-government crusade, they're kidding themselves. Her spending cuts are as chimerical as Reagan's were, her means of paying for tax cuts just as illusory. By holding her up as a role model, the GOP presents strong evidence not that it will dump vast and costly responsibilities onto the states but rather that it will explode the deficit once again. If New Jersey loves Christie Whitman, it's not as an avatar of the conservative revolution but as practitioner, par excellence, of the Republican bluff. ▬

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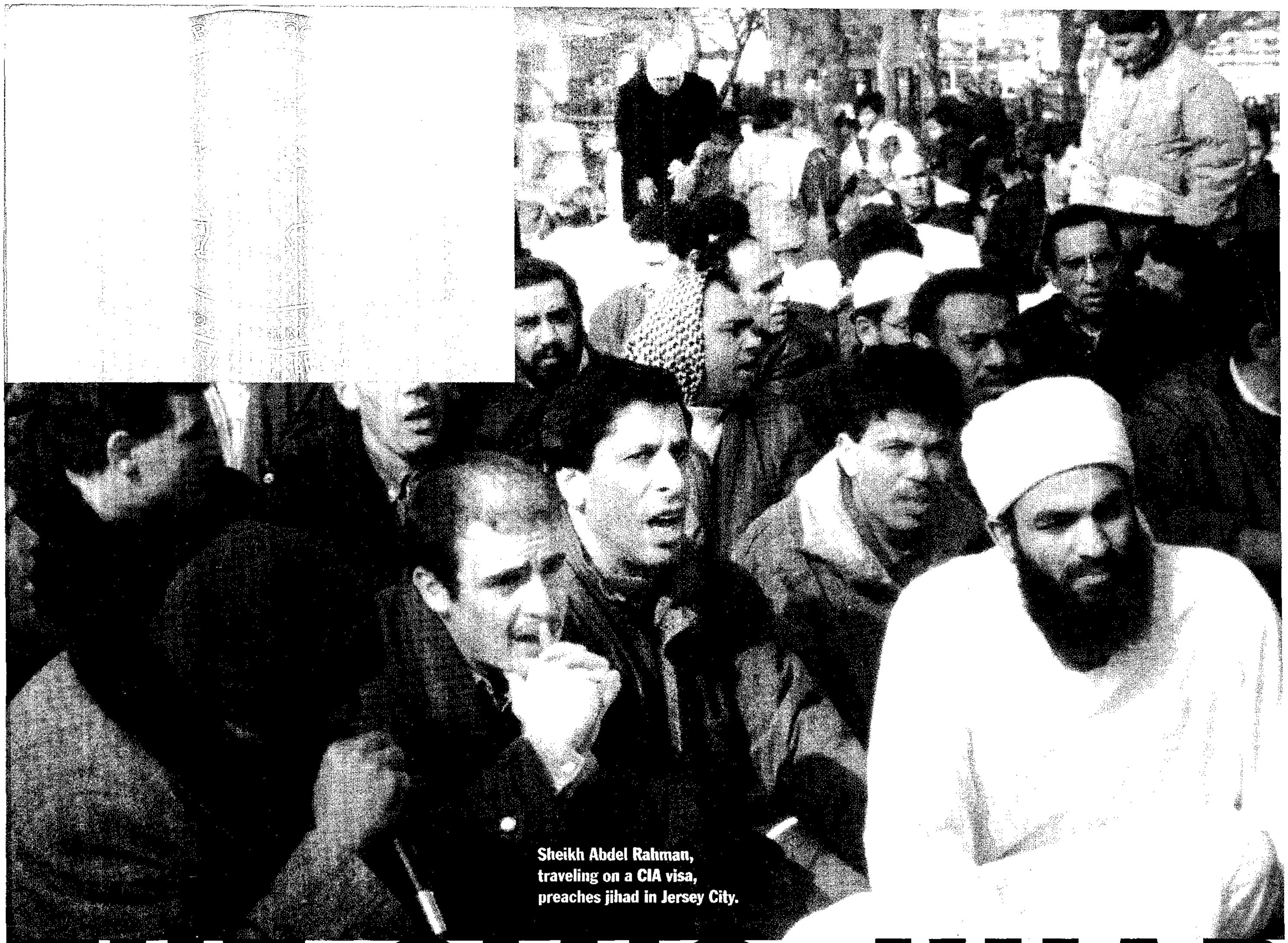
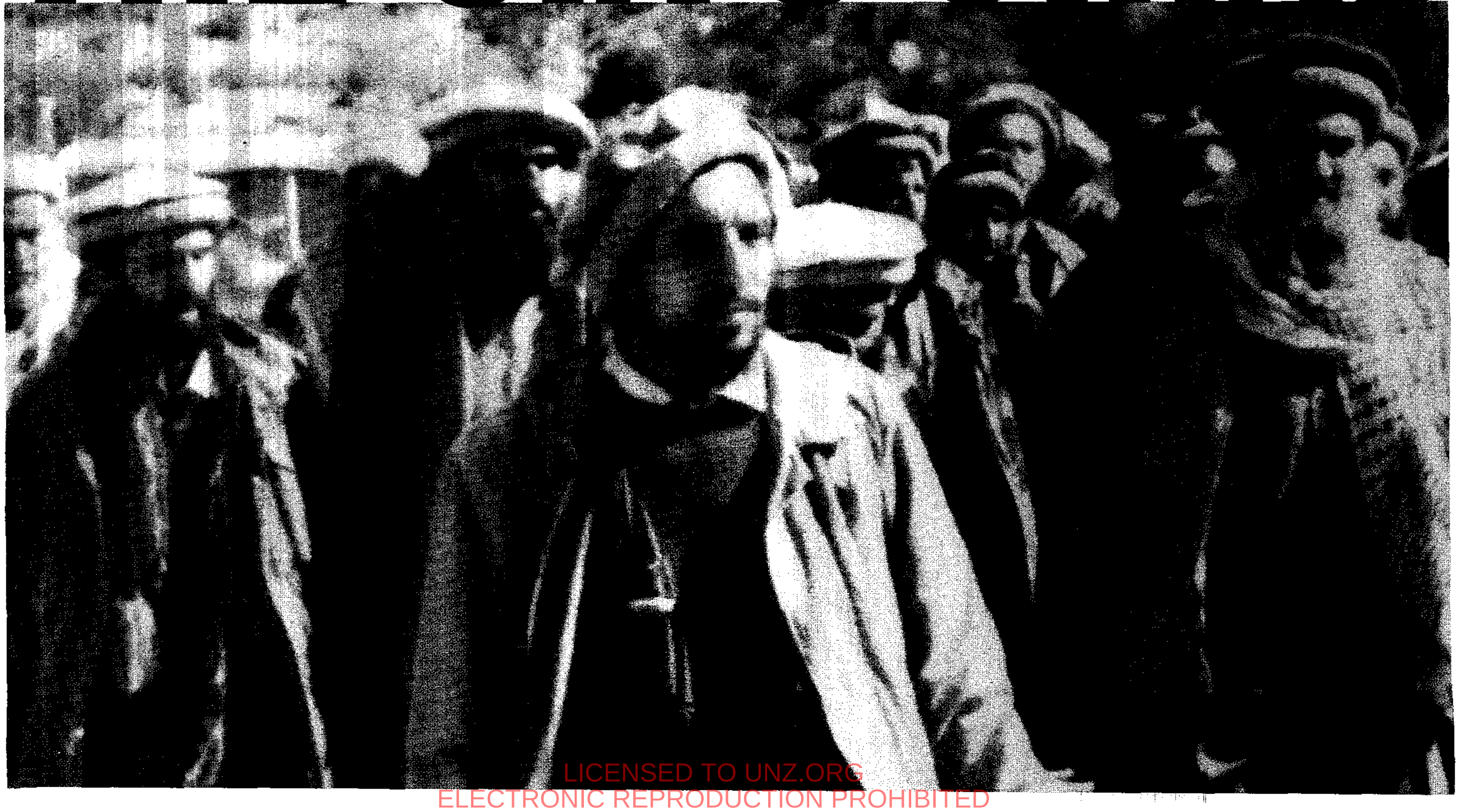


Sheikh Abdel Rahman, traveling on a CIA visa, preaches jihad in Jersey City.

THE CIA'S JIHAD



[illegible] covert war against the S[illegible] Afghan[illegible], so [illegible] fundamentalism in Brooklyn. The a[illegible] r [illegible] that those people might also unite America— [illegible] blow up the World rade Center and plot a reign of terror in New York

By Robert I. Friedman

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Sheikh Abdullah Azzam with CIA-trained rebels in Afghanistan; (inset) the Al-Farooq mosque in Brooklyn, where CIA-sponsored speakers recruited would-be terrorists.

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An inconspicuous blue sign advertises the Al-Salam mosque in Jersey City, where Sheikh Azzam lectured.

"They have the highest religious commitment you can have. They ha
they have a sufficiently large quantity of disposable income th

IN A TINY, CRAMPED STOREFRONT AT 552 Atlantic Avenue in Boerum Hill, right next to the New York Beauty School and across the street from a Domino's Pizza, first-generation Arab immigrants would sit for hours over cups of strong, dark coffee, fondling worry beads and engaging in *kalam*, or "idle talk."

"They talked against Zionism, blaming American foreign policy," says M. T. Mehdi, president of the American-Arab Relations Committee. "The usual stuff of people who have nothing else to do."

The Alkifah Refugee Center, in addition to providing a hangout for the disaffected, distributed pamphlets and videotapes on the rebel war in Afghanistan. On any given day, a visitor to the center might take martial-arts classes, or sign up for an automatic-weapons training course taught by instructors from the National Rifle Association. The club even had its own T-shirts: A MUSLIM TO A MUSLIM IS A BRICK WALL, they read. But the highlight for the center's regulars were the inspirational jihad lecture series, featuring CIA-sponsored speakers.

One week on Atlantic Avenue, it might be a CIA-trained Afghan rebel traveling on a CIA-issued visa; the next, it might be a clean-cut Arabic-speaking Green Beret, who would lecture about the importance of being part of the mujaheddin, or "warriors of God." The more popular lectures were held upstairs in the roomier Al-Farooq mosque; such was the case in 1990 when Sheikh Abdel Rahman, traveling on a CIA-supplied visa, came to town. The blind Egyptian cleric, with his ferocious rhetoric and impassioned preachings, filled angry, discontented Arab immigrants with a fervor for jihad—holy war. This was exactly what the CIA wanted: to stir up support for the Muslim rebels and topple the Soviet-backed government in Afghanistan.

The sheikh, however, had a somewhat broader agenda.

"AFTER EVERY COVERT WAR, THERE IS AN UNintended disposal problem," Jack Blum says, as if he were talking about unexploded land mines and not potential Islamic terrorists living in Brooklyn. A former investigative counsel for the Senate Foreign Relations Committee, now a private attorney in Washington, speaks bitterly but fatalistically. "We steered and encouraged these people," he says. "Then we dropped them. Now we've got a disposal problem.

"When you motivate people to fight for a cause—jihad—the problem is, how do you shut them off?"

The answer for the CIA was, you don't. And then when the fanatical fervor you've whipped up leads to unintended consequences—the assassination of a Jewish militant leader in Manhattan, the bombing of the World Trade Center, a terror conspiracy to blow up the Holland and Lincoln Tunnels and other Manhattan landmarks—you try to discourage local law enforcement and the FBI from looking into the matter too deeply.

Negative fallout from CIA operations is nothing new; there's even spook jargon for it: *blowback*. But the CIA's secret support and training of Afghan rebels during the past decade has created a blowback of monumental proportions and lasting impact. The CIA has inadvertently managed to do something that America's enemies have been unable to: give terrorism a foothold in the United States.

"Somebody should have taken the time to think ahead about the consequences and in this case it's clear that no one did," Blum says, "All we cared about was victory at the moment."

An investigation by *New York* has found that the CIA's involvement with the World Trade Center bombers and defendants in the current conspiracy trial is far greater than previously known. Further, the investigation reveals that local law-enforcement

Photographs: left, John Mantel/Sipa Press; right, Said Elatab/Middle East Photo (4).

officials and the FBI, hamstrung by the CIA as well as by their own ignorance of terrorist methods, overlooked crucial early clues that a terrorist conspiracy was brewing in Brooklyn. Among the revelations:

- In addition to training and equipping Afghan rebels in Pakistan, the CIA had relations with "jihad offices" across the United States, including ones in Brooklyn and Jersey City. To stoke up financial and spiritual support for the rebel effort, the CIA sponsored visits to the centers by Afghan War veterans and Islamic religious figures—including Rahman, the spiritual leader of the alleged terror conspiracy.
- An Egyptian-born, Arabic-speaking Special Forces soldier from Fort Bragg traveled to Brooklyn to provide rudimentary training for budding mujaheddin and allegedly supplied them with U.S. military training manuals and films.
- Following the November 1990 assassination of Rabbi Meir Kahane, authorities confiscated a small spiral notebook from the home of the alleged assassin, El-Sayyid Nosair. In it, Nosair outlined a war of terror against symbols of America's prestige and power as a prelude to an all-out Muslim assault on Israel. But FBI translators mistook the writing for "Islamic poetry" and ignored it, along with other key evidence, including a formula for a bomb similar to the one used in the 1993 World Trade Center bombing.
- The FBI had central figures in the WTC bombing and the current trial under surveillance as early as 1989 but failed to recognize their activities—which included setting up a paramilitary-training camp—as warranting a deeper investigation.
- Despite last year's arrests, New York is still home to more than 100 potential terrorists, according to investigators, who fear they will resort to chemical or biological weapons. The threat to New York, says one state investigator, "is grave." The next target, says an NYPD terrorism expert, is "New York's Jewish community."
- The CIA continues to cover up the extent of its past involvement with the sheikh and his key supporters, while the agency, the FBI, and the Manhattan District Attorney's Office squabble over jurisdiction and withhold information from one another. The FBI, which has the prime responsibility to hunt down terrorists on American soil, is particularly ill equipped for the task, relying on investigators who lack the basic background and language skills to cope with international terrorism.

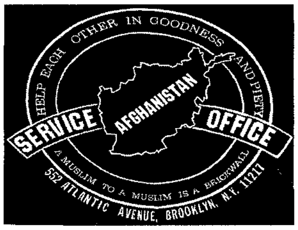
"We tried to create a right-wing Islamic version of the Abraham Lincoln brigade," says Ronald Kuby, an attorney who has represented the sheikh, among others involved in the alleged conspiracy. "You can't simply pull the plug. These folks are motivated. . . . They have the highest religious commitment you can have—the certainty that death in battle will bring you to paradise. They have the finest training that money can buy, courtesy of the U.S. government; they have a sufficiently large quantity of disposable income that enables them to travel hither and yon.

"That's a bad combination."

finest training money can buy, courtesy of the U.S. government;
ables them to travel hither and yon. That's a bad combination."

IN APRIL 1985, MORE THAN FIVE years after Soviet tanks rolled into Afghanistan, President Ronald Reagan signed National Security Decision Directive 166, a secret order that called for the CIA to expel the Russians "by all means available." Over the next decade, the U.S. spent $10 billion to arm and train the mujaheddin. It was America's largest covert operation since the Vietnam era.

Although the mujaheddin were given a virtual blank check (by 1986, 75 percent of the CIA's operational budget went to support the Afghan "freedom fighters," as Reagan called them), there never seemed to be enough money. The U.S. asked Saudi Arabia and Kuwait to help subsidize the war effort. In conjunction with Saudi intelligence, the CIA worked with a loose-knit network of Arab support groups, primarily in the Persian Gulf, to raise funds and recruits for the jihad in Afghanistan. Soon, young Muslim men from across the Arab world, as well as from the U.S., flocked to mujaheddin base camps outside Peshawar, Pakistan, where they were instructed in everything from making car bombs to shooting down Russian MIGS with U.S.-made Stinger missiles. Most of these recruits were fanatical Islamic fundamentalists who despised America just as much as they hated the Communist occupiers, but the CIA was willing to overlook that.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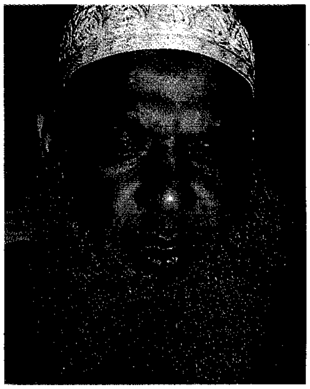
Chief among the CIA's allies-of-the-moment was Sheikh Abdullah Azzam, a charismatic Palestinian preacher from a small village near the northern West Bank town of Jenin. Barnett R. Rubin, a Columbia University associate professor and a senior fellow at the Council on Foreign Relations, says sources have told him that Sheikh Azzam was "enlisted" by the CIA to unite fractious rebel groups in Peshawar. In an exhaustive study on the role of the Arabs in Afghanistan to be published this spring, Rubin reports that Azzam was considered a prime asset because of his close connections to the Muslim Brotherhood, Saudi intelligence, and the Muslim World League. Azzam also headed the Islamic Coordination Council in Peshawar, which supervised the military activities of the Arab mujaheddin.

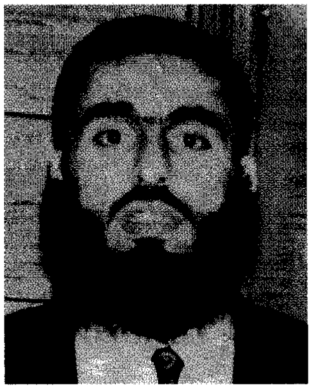
The sheikh was not an ideal vehicle for the CIA's message, however. While he fought the Soviets in Afghanistan, Azzam dreamed of nothing less than global conquest. And unlike more conservative Islamic theologians who believed that jihad could be relegated to Muslim governments or armies, which could wait until historical conditions were favorable, Azzam declared that it was a Muslim's absolute obligation to wage jihad

Sheikh Azzam
A charismatic leader, he was enlisted by the CIA to unify rebel forces in Afghanistan.



Sheikh Rahman
A central figure in the current seditious-conspiracy trial, he came to the U.S. courtesy of the CIA.

El-Sayyid Nosair
Documents found in his home in 1990 pointed to a vast terrorist conspiracy, but the FBI ignored them.



Muhammed Salameh
Eight months before the WTC bombing, he placed several calls to his uncle, a PLO major in Baghdad.

Club Jihad

Seen on an FBI surveillance tape, recruits from the Alkifah Refugee Center in Brooklyn pack up to go shooting at a rifle range on Long Island.

“We just didn’t know what we were looking at
the Manhattan district attorney. “If the intelligen

now—and at any cost.

When not in Pakistan, Azzam frequently traveled to lecture in the New York area—notably to the Al-Farooq mosque in Brooklyn and the Al-Salam mosque in Jersey City. He can be seen in a 1988 video—obtained by *New York*—telling a rapt crowd of several hundred in Jersey City, “Blood and martyrdom are the only way to create a Muslim society. . . . However, humanity won’t allow us to achieve this objective because all humanity is the enemy of every Muslim.” He then called for a revolution against “earthly regimes,” and said he “wanted to ignite the spark that may one day burn Western interests all over the world.” He then asked for donations, made out to his personal account at the Independence Savings Bank.

Azzam was often accompanied on these lecture tours by El-Sayyid Nosair, who sometimes videotaped the sheikh’s speeches, and Clement Hampton-El, a Brooklyn-born African-American Muslim who fought and was wounded in Afghanistan. Both Nosair and Hampton-El are defendants in the current terror-conspiracy trial in Manhattan federal court.

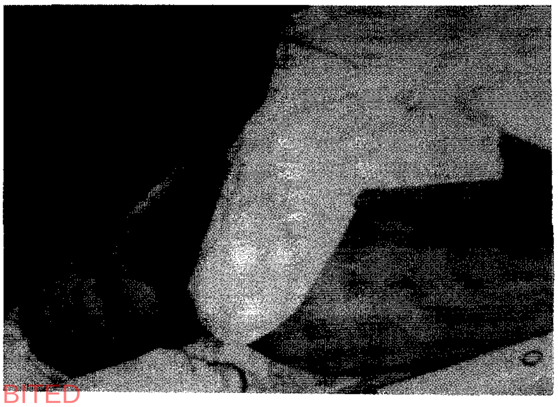
Whatever the CIA’s philosophical differences were with Azzam, the covert operation essentially worked. By the time the Soviets finally withdrew from Afghanistan, in February 1989, the U.S.-backed mujaheddin had inflicted a terrible toll, killing tens of thousands of Soviet soldiers and draining tens of billions of rubles, helping to precipitate the collapse of the Soviet Union. But still the CIA was not satisfied; it was also determined to topple the puppet government the Soviets left behind. And so when Azzam was assassinated by a car bomb in Peshawar in November 1989, the agency turned for help to one of Azzam’s closest spiritual kin, Sheikh Abdel Rahman.

SHEIKH OMAR ABDEL Rahman, known to millions of Americans primarily as the rheumy-eyed cleric with the Santa Claus beard, commands an almost God-like adoration in certain Islamic circles. It was his 1980 *fatwa*—or “religious decree”—condemning Anwar Sadat for making peace with Israel that is widely believed to be responsible for Sadat’s assassination a year later (Rahman was tried but acquitted). Soon after Azzam was killed, the CIA paid to send Abdel Rahman to Peshawar “to preach to the Afghans about the necessity of unity to overthrow the Kabul regime,” according to Professor Rubin. By all accounts, Rahman was brilliant at inspiring the faithful.

As a reward for his services, the CIA gave the sheikh a one-year visa to the United States in May 1990—even though he was on a State Department terrorism-watch list that should have barred him from the country. After a public outcry in

Mustafa Shalabi

Sheikh Rahman issued a *fatwa* against him; he was found shot and stabbed in his Brooklyn ho



Photograph: bottom, Said Elatab/Middle East Photo.

the wake of the World Trade Center bombing, a State Department investigation discovered that Rahman had, in fact, received four U.S. visas dating back to December 15, 1986. All were given to him by CIA agents acting as consular officers at U.S. embassies in Khartoum and Cairo. The CIA officers claimed they didn’t know the sheikh was one of the most notorious political figures in the Middle East and a militant on the State Department’s list of undesirables. The agent in Khartoum said that when the sheikh walked in, the computers were down and the Sudanese clerk didn’t bother to check the microfiche file.

Says one top New York investigator, “Left with the choice between pleading stupidity or admitting deceit, the CIA went with stupidity.”

Sheikh Rahman’s lawyer, Lynne Stewart, says her client denies ever working for the CIA. “ ‘Just because the CIA and I were on the same side in Afghanistan doesn’t mean we were allies,’ ” Stewart says he told her. But according to Professor Rubin, not long after the sheikh was arrested, a source asked Robert Oakley, former U.S. ambassador to Pakistan, how the U.S. would respond if the sheikh disclosed he had worked for the CIA. Oakley laughed, saying it would never happen, because the admission would ruin the sheikh’s credibility with his militant followers.

The sheikh arrived in Brooklyn at a fortuitous time for the CIA. In the wake of the Soviet retreat from Afghanistan, Congress had slashed the amount of covert aid going to the mujaheddin. The international network of Arab-financed support groups became even more vital to the CIA, including the string of jihad offices that had been set up across America with the help of Saudi and American intelligence. To drum up support, the agency paved the way for veterans of the Afghan conflict to visit the centers and tell their inspirational war stories; in return, the centers collected millions of dollars for the rebels at a time when they needed it most. There were jihad offices in Jersey City, Atlanta, and Dallas, but the most important was the one in Brooklyn, called Alkifah—Arabic for “the struggle.” That storefront became the de facto headquarters of the sheikh.

Rahman was certainly inspirational to the Islamic militants who gathered at the Alkifah Refugee Center, but not always about Afghan matters. Just a few months after his arrival, the sheikh had a falling-out with his host, the director of the center, Mustafa Shalabi. The sheikh accused Shalabi of misappropriating funds, and allegedly issued a *fatwa* condemning him. On March 1, 1991, Shalabi was found shot and stabbed to death in his Sea Gate home. Police speculate he knew his assailants, because there was no forcible entry and his gun was still under his mattress. The prime suspects are Clement Hampton-El, Azzam’s traveling companion, and Mahmud Abouhalima, the hulking, red-haired Egyptian who was one of four terrorists sentenced to life imprisonment last year for blowing up the World Trade Center. The Manhattan D.A. subpoenaed the center’s books and found that millions of dollars had been transferred to a bank in Peshawar just before Shalabi was murdered; it has never been determined what became of the money.

Under the sheikh’s spiritual guidance, the Alkifah office became even more militant than it had been. Hampton-El even ran a paramilitary-training camp in Pennsylvania (the site was chosen because of the state’s relatively lax gun laws), using funds smuggled to him by the former chaplain of the Saudi Air Force, according to his attorney, Ken Wasserman. Wasserman says the chaplain also introduced Hampton-El to Saudi dignitaries, who were interested in assembling an “A-Team” to fight alongside the besieged Muslims in Bosnia.

One reputed visitor to the Alkifah center was Ali A. Mohammed, a sergeant in the U.S. Special Forces at Fort Bragg, and a former officer in the Egyptian Army. Mohammed had entered the United States in the mid-eighties under a clandestine CIA visa-waiver program that allows the agency to bring in its “assets,” the Boston *Globe* reported last month. (“[Director William] Casey used the program all the time,” an intelligence source told *New York.*) An Islamic fundamentalist who claims to have been persecuted for his religious beliefs, Mohammed apparently was purged from the Egyptian Army after Sadat was assassinated. He joined the Green Berets, and reportedly traveled to Afghanistan in 1992 to aid the mujaheddin.

At the ongoing conspiracy trial, defense attorneys intend to argue that Ali Mohammed’s visits to the refugee centers show that the United States was responsible for making terrorists out of the defendants. “Ali Mohammed would come up from North Carolina to train these Muslim brothers here in the New York area,” Nosair’s attorney, Roger L. Stavis, said in his opening remarks. “He would give lectures in weapons, tactics, reconnaissance, survival techniques. It was Ali Mohammed who taught the men how to engage in war.” Stavis, who plans to call local Arabs to testify that they were trained by Ali Mohammed to wage jihad in Afghanistan, says flatly, “Nosair was on Team America.”

U.S. military officials have told defense attorneys that they can’t locate Mohammed’s military records. “Ali is not currently a Special Forces soldier, according to my files, so I don’t have any information on him,” Major Damian Carr, a public-affairs officer, told *New York.*

The Green Berets’ Fourth Psychological Operations Group in Fort Bragg, where Mohammed was based, is a typical intelligence enigma. A fact sheet published by the U.S. Army Special Operations Command at Fort Bragg says the Green Berets, working closely with other U.S. agencies during time of war, employ psychological and military tactics “to convince enemy, neutral, and friendly nations and forces to take action favorable to the United States and its allies.” Spokesman Carr says Special Forces had only “a small land-mine-awareness operation in Afghanistan,” but a U.S.-intelligence source, who delivered third-party military equipment to the mujaheddin in Pakistan for the CIA, says the Green Berets definitely fought with the rebels. “We had Special Forces guys over there,” he says. “They won’t admit it, but we did.” As far as Arabic-speaking Green

The Mujaheddin

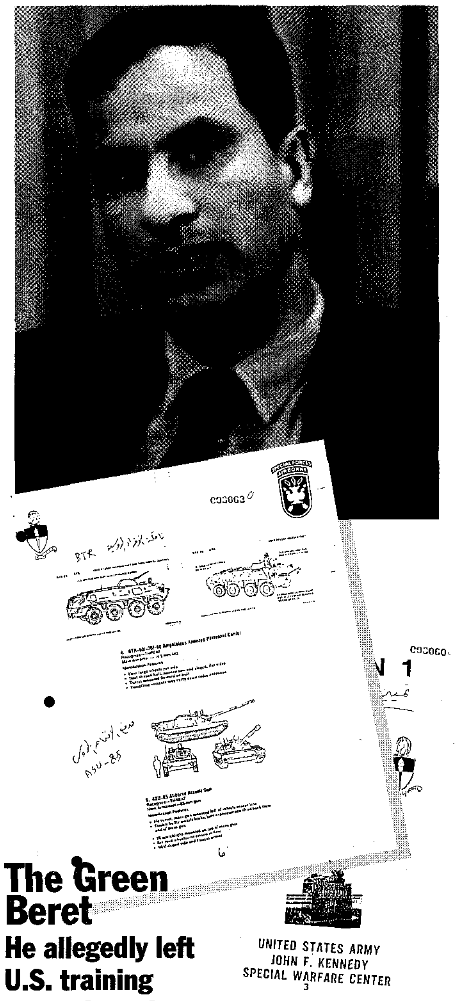
The Afghan rebels fought a holy war and called themselves “warriors of God,” but the CIA picked up the tab.

Photograph by Said Elatab/Middle East Photo.

t’s my explanation,” says Michael Cherkasky, former chief of investigations for encies of France or Israel [had gotten it], they would have looked and understood.”

Berets visiting the Alkifah Refugee Center, the source adds, "I would think they would be derelict in their duties if they didn't."

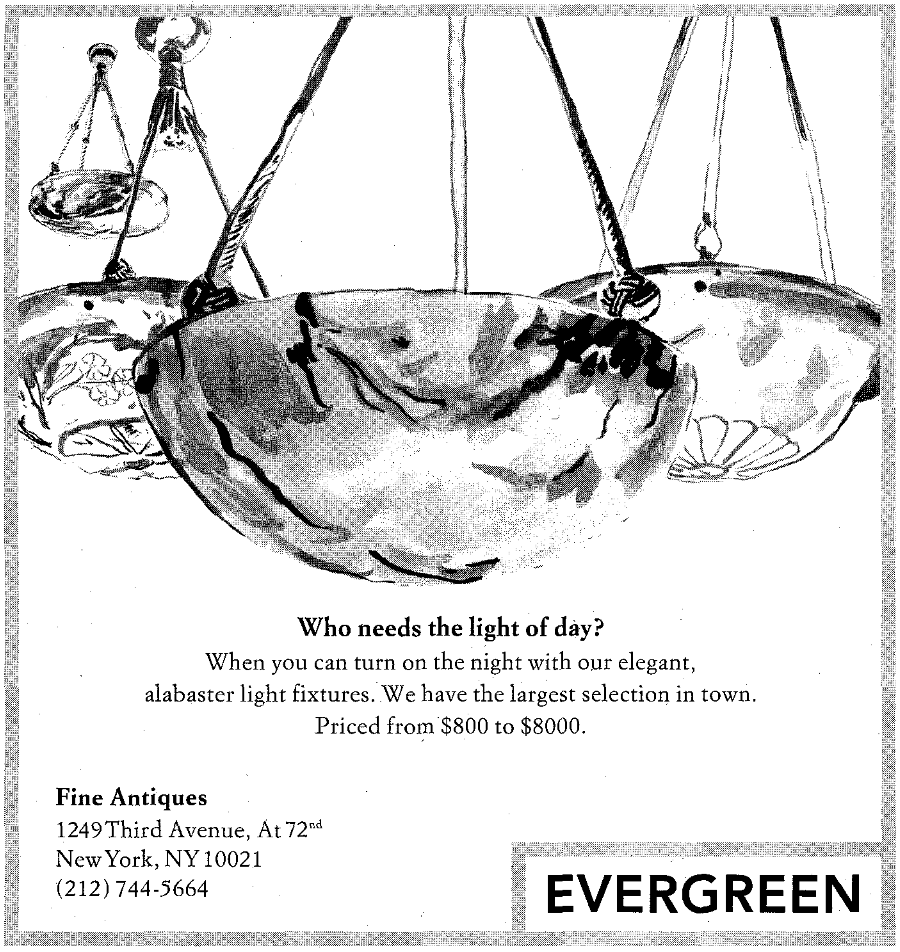
On November 5, 1990, Rabbi Meir Kahane, an ultra-right-wing Zionist militant, was shot in the throat with a .357 magnum in a Manhattan hotel; El-Sayyid Nosair, Sheikh Azzam's documentarian, was gunned down by an off-duty postal inspector outside the hotel, and the murder weapon was found a few feet from his hand. A subsequent search of Nosair's Cliffside Park, New Jersey, home turned up 40 boxes of evidence—evidence that, had the D.A.'s office and the FBI looked at it more carefully, would have revealed an active terrorist conspiracy about to boil over in New York.



The Green Beret

He allegedly left U.S. training manuals and tapes with budding terrorists.

"We just didn't know what we were looking at—that's my explanation," says Michael Cherkasky, former chief of investigations for the Manhattan D.A. and now managing director at Kroll Associates, the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largest private-investigative firm in the world. "I don't think it was that we weren't smart enough or didn't work hard enough. It's one of those things that if the intelligence agencies of France or Israel [had gotten it], they would have looked and understood."

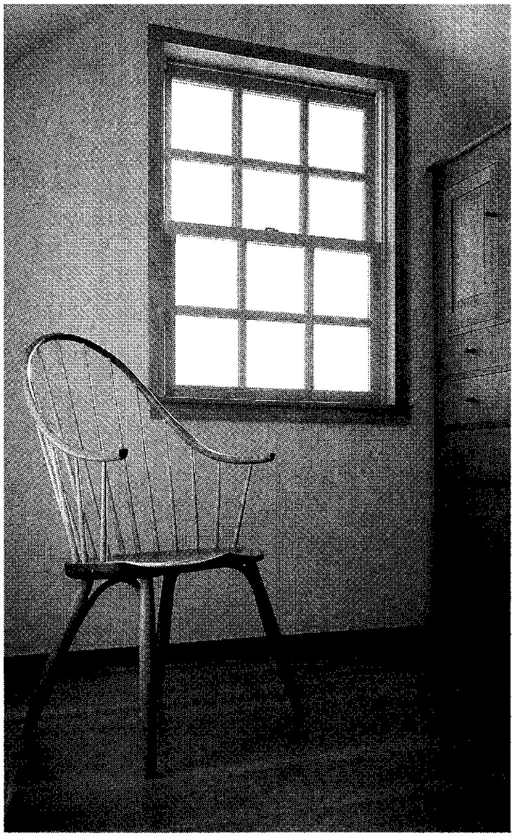
In addition to discovering thousands of rounds of ammunition and hit lists with the names of New York judges and prosecutors, investigators found among the Nosair evidence classified U.S. military-training manuals as well as a video made at Fort Bragg featuring the Green Beret Ali Mohammed lecturing U.S. officers and officials on the politics of jihad. (Nosair attorney Stavis claims his client got the documents and the video from the Green Beret.) On the video, Ali Mohammed sounds oddly like a radical fundamentalist himself, declaring that the Muslim world will never accept the existence of Israel. "Whoever recognizes Israel is an apostate," says the U.S. Special Forces soldier. "We do not accept them. There will be no peace, no international compromise. Nobody can recognize Israel's right to live on stolen land. . . . This is from the Islamic perspective."

Also found among Nosair's effects were several documents, letters, and notebooks in Arabic, which when eventually translated would point to a terror conspiracy against the United States. The D.A.'s office shipped these, along with the other evidence, to the FBI's office at 26 Federal Plaza. "We gave all this stuff to the bureau, thinking that they were well equipped," says one source close to the D.A.'s office. "After the World Trade Center, we discovered they never translated this shit."

According to other sources familiar with the case, the FBI told District Attorney Robert M. Morgenthau that Nosair was a lone gunman, not part of a broader conspiracy; the prosecution took this position at trial and lost, only convicting Nosair of gun charges. Morgenthau speculated the CIA may have encouraged the FBI not to pursue any other leads, the sources say. "The FBI lied to me," Morgenthau has told colleagues. "[They're] supposed to untangle terrorist connections, but they can't be trusted to do the job."

Three years later, on the day the FBI arrested four Arabs for the World Trade Center bombing, saying it had all of the suspects, Morgenthau's ears perked up. He didn't believe the four were "self-starters," and speculated that there was probably a larger network as well as a foreign sponsor. He also had a hunch that the suspects would lead back to Sheikh Abdel Rahman. But he worried that the dots might not be connected because the U.S. government was protecting the sheikh for his help in Afghanistan.

Though Morgenthau had personally helped set up the FBI-NYPD Joint Terrorist Task Force in the early eighties, his of-



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fice was totally frozen out of the Trade Center–bombing investigation. Suspicious that another cover-up might be under way, *New York* has learned that Morgenthau quietly created his own elite unit to run a parallel investigation "to make sure the FBI was doing a thorough job." He ordered his investigators to go back through the boxes taken from Nosair's home. Translators began a line-by-line analysis of the Arabic material.

On the twelfth page of a small spiral notebook, Nosair described a plan to create "the State of Ibrahim" on the ruins of Israel. First the terrorists would execute a diversionary strike on the United States that would "break and destroy the morale of the enemies of Allah," wrote Nosair. "And this is by means of destroying—exploding—the structures of their civilized pillars such as the touristic infrastructure which they are proud of and their high world buildings which they are proud of and their statues which they endear and the buildings in which gather their leaders." In the wake of the attack, while Americans were preoccupied with "rebuilding their infrastructure and rebuilding their morale," the Arab world could launch a war of liquidation against Israel, Nosair wrote. "And therefore, the chance will be available for the Muslims to repossess their sacred lands [Palestine] from the hands of the enemies of God, the traitors and the hypocrites who will be at this moment in a very psychological weakness from what they see around them. And this is because the forces on which they were depending [America] were crushed into pieces and are in a tragic collapse."

On the next page, Nosair cautions that the co-conspirators should communicate only in writing, "so that we don't give the chance to the enemies of God to know our plans or intentions. . . . And after the end of the meeting all these papers are burnt immediately."

Even more incredible, Morgenthau's investigators found among Nosair's possessions a formula for a bomb almost identical to one used at the World Trade Center. Excitedly, they took their findings to the FBI.

At a meeting in Washington that brought together counterterrorism experts to discuss findings in the Trade Center case some three weeks after the bombing, Morgenthau's people asked the FBI's demolitions expert if he was aware of Nosair's bomb-making formula. "The bomb expert looked at the FBI counterterrorism chief and said what are they talking about?" recalls one source. As for Nosair's notebook, it turned out that the bureau's Arabists had actually looked at it when it first came in. But because Nosair had begun the notebook with literary passages from the Koran, which were interspersed throughout, the FBI mislabeled the document "Islamic poetry."

Rather than welcoming the new evi-

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dence, testy FBI officials told the Morgenthau team to "get off our backs." The Feds were interested in retrying Nosair under civil-rights statues, not with linking him and his friends from the Brooklyn refugee center to a broader conspiracy. Nonetheless, in the following weeks, the D.A. continued to put enormous pressure on the bureau to widen the scope of its investigation, say sources close to the office.

One of the most remarkable revelations to come out of the current trial is that Nosair and Abhoulima, among others, were under FBI surveillance as early as the fall of 1989—one year before the Kahane killing. They were photographed on four successive weekends firing AK-47s at the Calverton shooting range near Riverhead, Long Island. The paramilitary camp in Pennsylvania was also being surveilled, say defense lawyers. "They obviously had some understanding that this was a group of potential danger, no question," says former D.A. investigator Cherkasky. However, a prominent state investigator says, "it was never an intense surveillance. It was just a few good agents doing their job. But they were not supported by higher-ups."

"It may not have been perceived to be a big problem," adds another source. "The FBI was looking at other [terrorist] groups. Islamic militants weren't on the hit parade of things for them to do. The Joint Terrorist Task Force wasn't a particularly elite unit. It didn't distinguish itself in terms of prosecutions. They were nine-to-fivers."

The FBI's reluctance to pursue such leads—and later to dismiss a terrorist conspiracy when presented with the evidence—seems rather amazing. But Cherkasky says that at the time, it was understandable. "To some extent we had moved away from these grand conspiracies, and conspiracy theories have always been in ill repute with prosecutors." Nevertheless some in the D.A.'s office believe that until the Ryder van exploded underneath New York's tallest building, the sheikh and his men were being protected by the CIA. Morgenthau himself reportedly believes the CIA brought the sheikh to Brooklyn in the first place; but then Morgenthau and the agency have never been on the best of terms. When the D.A. went after BCCI in 1989, he was stonewalled by the CIA, which had used the bank to fund covert projects from Afghanistan to Nicaragua. Morgenthau told colleagues, "I was becoming increasingly jaded."

Not wanting to have to rely on what he believed to be an untrustworthy FBI, Morgenthau created an ad hoc antiterrorist unit shortly before the WTC bombing, staffed by trained Arabists and replete with a computer program that translates Arabic to English. When yeshiva student Ari Halberstam was shot in the head and killed by a Lebanese immigrant on the Brooklyn Bridge in March 1994, Morgen-

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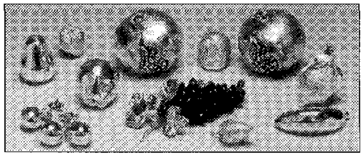

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thau turned his unit loose after the FBI once again told him that there was no evidence of a wider terrorist conspiracy. As it turned out, this time the FBI was apparently right.

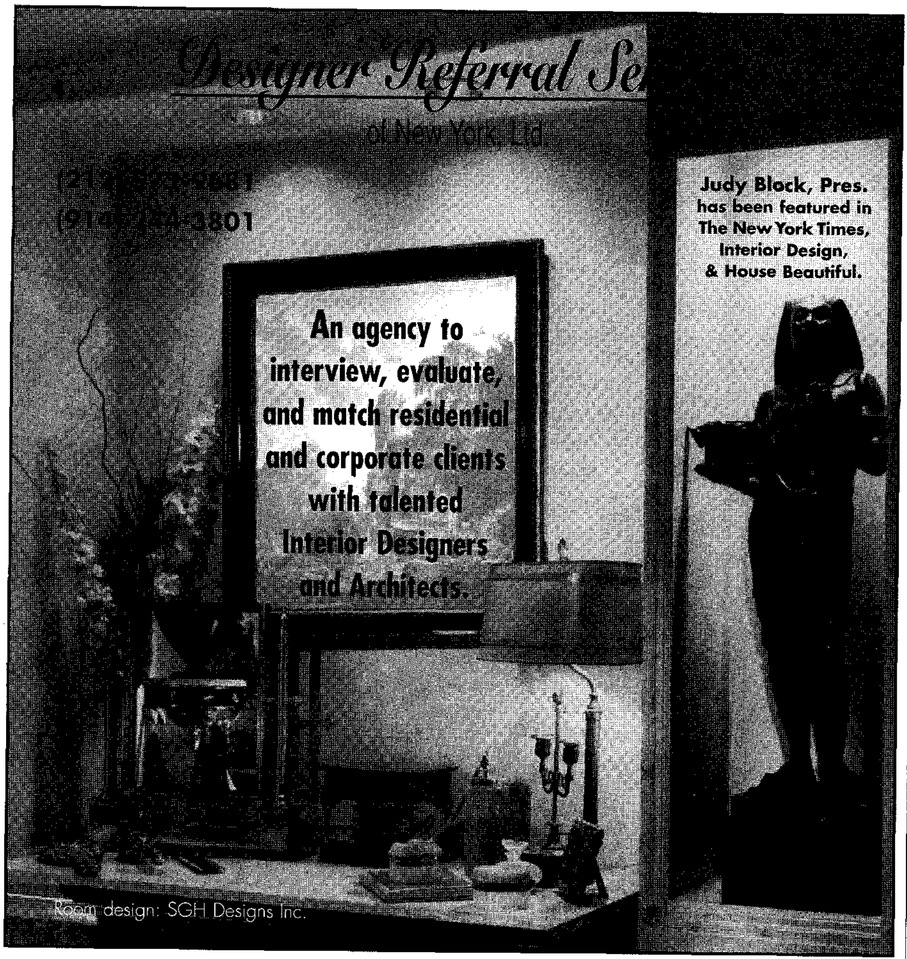
Morgenthau has also established an intelligence network of D.A.'s in major U.S. cities to share information about Islamic terrorism. These D.A.'s have encountered similar problems with the FBI, which, one source says, has "unwisely developed exclusive control of terrorism in the country."

"When the World Trade Center was bombed, it was clear the FBI was not prepared," says another senior law-enforcement official. "It's also clear since then they have not improved."

There are few Arabic-speaking agents or Middle East experts on the FBI's terrorist task force. Even the FBI's New York expert on el-Gama'a el-Islamiya, the organization in Egypt for which Sheikh Abdel Rahman was spiritual guide, does not speak Arabic. (The FBI generally does not get high marks on thwarting crime from abroad. Last December, at the FBI training center at Quantico, Virginia, the FBI trained ten organized-crime specialists from the St. Petersburg, Russia, police force. It later turned out that all ten had links to Russian organized crime, according to a well-regarded specialist on the Russian mob.) The FBI refuses to comment about its fight against terrorism, but despite its repeated screwups, it remains fiercely territorial. Recently, the FBI denied requests by State Department investigators to look at evidence that suggests the World Trade Center bombing and related crimes were sponsored by foreign governments.

As far can be determined, *no* American agency is investigating leads suggesting foreign-government involvement in the New York terror conspiracy. For example, Saudi intelligence has contributed to Sheikh Rahman's legal-defense fund, according to Mohammed al-Khilewi, the former first secretary to the Saudi mission at the U.N. Also, eight months before the World Trade Center bombing, Mohammed Salameh, who rented the infamous Ryder van, spoke by telephone with an uncle in Baghdad who also happens to be a major in the PLO, according to Laurie Mylroie, the co-author of an acclaimed biography of Saddam Hussein. Phone records obtained by Mylroie show that in June and July of 1992, Salameh "racked up $4,500 in phone calls he couldn't pay [for]. He lost his phone service.

"For Salameh, being recruited into the bombing plot is the best thing that's ever happened in his miserable little life," Mylroie says, "You can just imagine what he's saying—'You're going to be real proud of me, uncle.' " Mylroie, who is working on a book about the Trade Center case, theorizes that Hussein learned about the plot and ordered Iraqi national Ramzi Yousef, a highly skilled terrorist, to assist in the bombing, which took place exactly two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years after American forces routed Iraq in Kuwait.

The CIA, meanwhile, continues to act like the CIA. The agency recently fought with the FBI over arresting Yousef in Pakistan—the CIA reportedly wanted to continue tracking him—and President Clinton was forced to intervene.

The situation has left many who make it their mission to fight terrorism feeling frustration and despair.

"If we all joined together, we could do more stuff," says one senior law-enforcement official. "These groups can be penetrated. There is infighting. They will rat their competitors out."

'NEW YORK IS THE HOTBED," says a terrorism expert for the NYPD. "I really think it's all because of the Jews that live here. I think that's the whole Jewish population of New York City."

The FBI and the D.A.'s office both agree that there are still budding terrorists living in New York. The FBI says that the focus is still the mosques that served as a base for Sheikh Abdel Rahman—the mosques in Brooklyn and Jersey City. The D.A.'s office has found well-established Islamic fundamentalist cells organized throughout the New York area. According to the D.A.'s estimate, there are anywhere from 100 to 125 potential Islamic terrorists operating in the metropolitan area right now. "They organize meetings and conferences around the U.S.," says the source. "Recruitment officers from various terrorist groups—Hamas and Hezbollah—mingle, looking for true believers who might want to participate in military activity. . . . They are also doing a fair amount of fund-raising." State investigators claim that FBI officials have attended Islamic conferences to explain to the audience that the bureau is not targeting their community—while unbeknownst to the Feds, known terrorists walk the same floors raising money.

In addition, there are several "sleeper agents" who have been sent over by foreign governments, and are awaiting activation, says an investigator. And experts have found evidence that terrorists are planning to use biological and chemical weapons in the United States. Iraq, in particular, is known to have a significant biological- and chemical-weapons program.

The mujaheddin-disposal problem, meanwhile, is getting dirtier. American-financed and -armed mujaheddin groups are driving Pakistan into anarchy. Veteran mujaheddin have also figured prominently in everything from the ghastly civil war in Algeria to violence on the Gaza Strip.

And some have returned to New York. ▬

Additional reporting by Ruth G. Davis.

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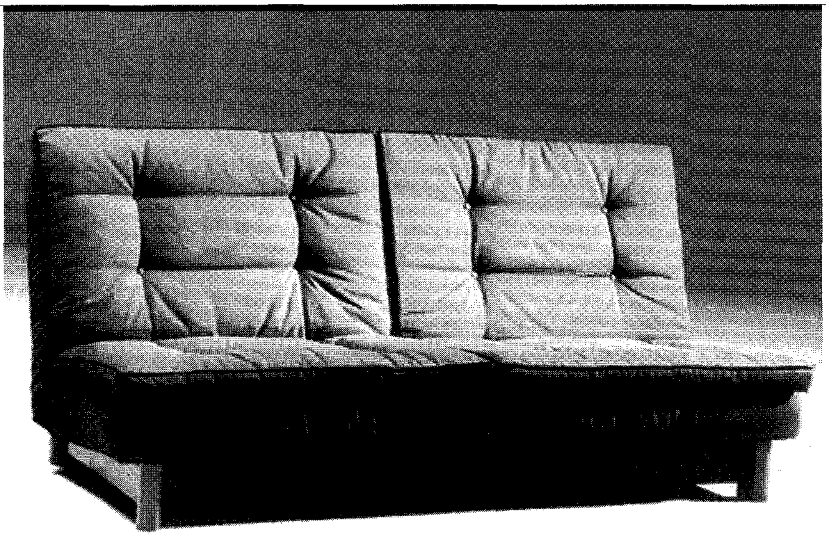

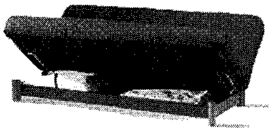

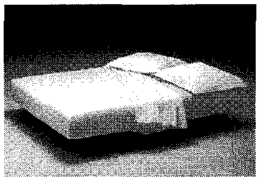

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Call Me Moby

An abstemious Christian who presides over raves—latter-day be-ins where thousands of kids dance and do ecstasy—is a walking contradiction who just might be techno's savior

By Chris Norris

“HI,” A VOICE ECHOES FROM ACROSS THE ROOM. “DID YOU MEET my mom?” Moby, the reigning king of techno music, is in the shower. Steam and the sound of hissing water fill the air as his mom—a pleasant 51-year-old secretary and amateur painter with large, plastic-framed glasses—putters around the disheveled East Village walk-up. Betsy is visiting from Darien, where Moby—actually the great-great-grandnephew of Herman Melville—grew up. Though his hip-seeming uni-name fits right in with techno peers “the Prodigy” and “the Orb,” “Moby” has, in fact, been Richard Melville Hall's nickname since childhood. Even his mother calls him Mobe.

“That closet door is hanging by a thread,” Betsy chides toward the shower, seeming plenty maternal despite her stylishly extra-large Moby tee. In fact, little in the studio apartment isn't hanging by a thread. There's a futon couch with a patchwork quilt, bongos, a 100-piece jigsaw puzzle of Alf, *The Cruelty-Free Guide to London,* and a cassette boom box. And roaches—lots of them. (“They all come here,” says the bug-loving vegan. “Because I'm the only one in the building who doesn't believe in killing them.”)

Not quite the habitat one would expect for an international star of dance music, the man *Billboard* crowned “King of Techno” and *Spin* has called “the closest techno comes to a complete artist.” Moby has remixed records for Michael Jackson, scored top-ten hits in Europe, and stands ready, with his Elektra debut album, *Everything Is Wrong,* to become even bigger. The record improbably mixes ecstatic disco, cacophonous punk rock, and sweeping electronic symphonies. And Moby, a keyboard-smashing, stage-diving live performer in a scene of affectless, knob-twiddling computer geeks, just may bring techno—thus far the underground province of wired club kids—to the Lollapalooza generation at large.

“I wasn't really interested in signing a techno artist,” says Nancy Jeffries, Elektra Entertainment's senior vice-president of A&R. “I think it's a fad. But some musicians transcend the category from which they arose. Moby's one of them.”

The Future of Techno emerges from the shower bald and glistening, a bony five-eight wrapped in a towel. “Hi,” he says, shaking with his free hand, as if this is how he always meets reporters. His wide-eyed expression makes him seem almost unnervingly alert as he moves gracefully through the apartment. Clearly, surrounding himself with beautiful things is not one of Moby's priorities. A year ago, his living quarters were even more monastic: a recording studio with no running water, no kitchen, no bathroom. The move was a concession to his girlfriend, a 21-year-old college student who preferred life with plumbing.

They broke up a while ago, and Moby says he's still a little fragile. “That was the best sexual relationship I've ever had in my life,” moans the born-again Christian. “Get a *grip,*” says Mom.

MOBY, 29. A MAN OF LITTLE HAIR AND MANY HATS. D.J., DEVOUT Christian, erstwhile punk-rocker, avid environmentalist, and—just maybe—techno's true messiah.

He is also, by anyone's estimation, one odd duck.

Techno, for the laity, is the racing, jackhammerish dance music—imagine an early-model computer printer speeded up to 78 rpm—that moves warehouses full of sweaty youth for hours on end. It is the music of raves and rabid youth cliques too cutting-edge for MTV. It is a subculture of faceless auteurs who lurk in recording studios, clocking bpm and tweaking Klark-teknik dn-60s—their language and techniques as impenetrable to outsiders as French critical theory.

It is no place for a guy whose life was changed, in almost equal measures, by the Gospel of Matthew and Donna Summer.

Like Grateful Dead shows before them, raves, the marathon parties of bacchanalian dancing and psychedelic light shows at which techno is performed, are widely considered incomplete—if not unbearable—without relatively benign controlled substances. First thought to be a fleeting craze, like rap music a decade earlier, raves have been amazingly enduring, possibly because of the sense of community and abandon one feels when dancing the night (and morning and afternoon) away on ecstasy with hundreds of new-found friends. Hugs, not sex, are the only thing one craves on “E.” And unlike the drug culture of other rock scenes (heroin and grunge, say), the world of raves—with its technicolor, hip-hop Dr. Seuss dress code—is an aggressively life-affirming form of prolonged debauchery.

And in the middle of it all, there's Moby: A smoke-, drug-, and alcohol-free vegan who recites the Lord's Prayer every day.

IN A RED PATAGONIA-ISH jacket, green oversize jeans, and cheap hiking boots (“the only non-leather ones I could find”), Moby sits among drinking and flirting young lovelies in a dark East Village bar. He seems quite at ease; here's as good a place as any to talk about finding God, and he does so in tones one might use to call for cable.

“One afternoon I read the Gospel of Matthew,” he says. “And I was like, ‘Wow. It's right.’ It just clicked. It seemed to me the perfect description of how human beings ought to behave.” So he went with it. “It wasn't emotional at all, although there have been plenty of emotional moments in my relationship with Christ since then.”

But Moby, who was raised “sort of Presbyterian” in Fairfield County, Connecticut, keeps organized religion at arm's length. As befits a groovy, downtown health-food-store habitué, Moby is pro-choice, pro–gay rights, and generally pro-, you know, *humanity.*

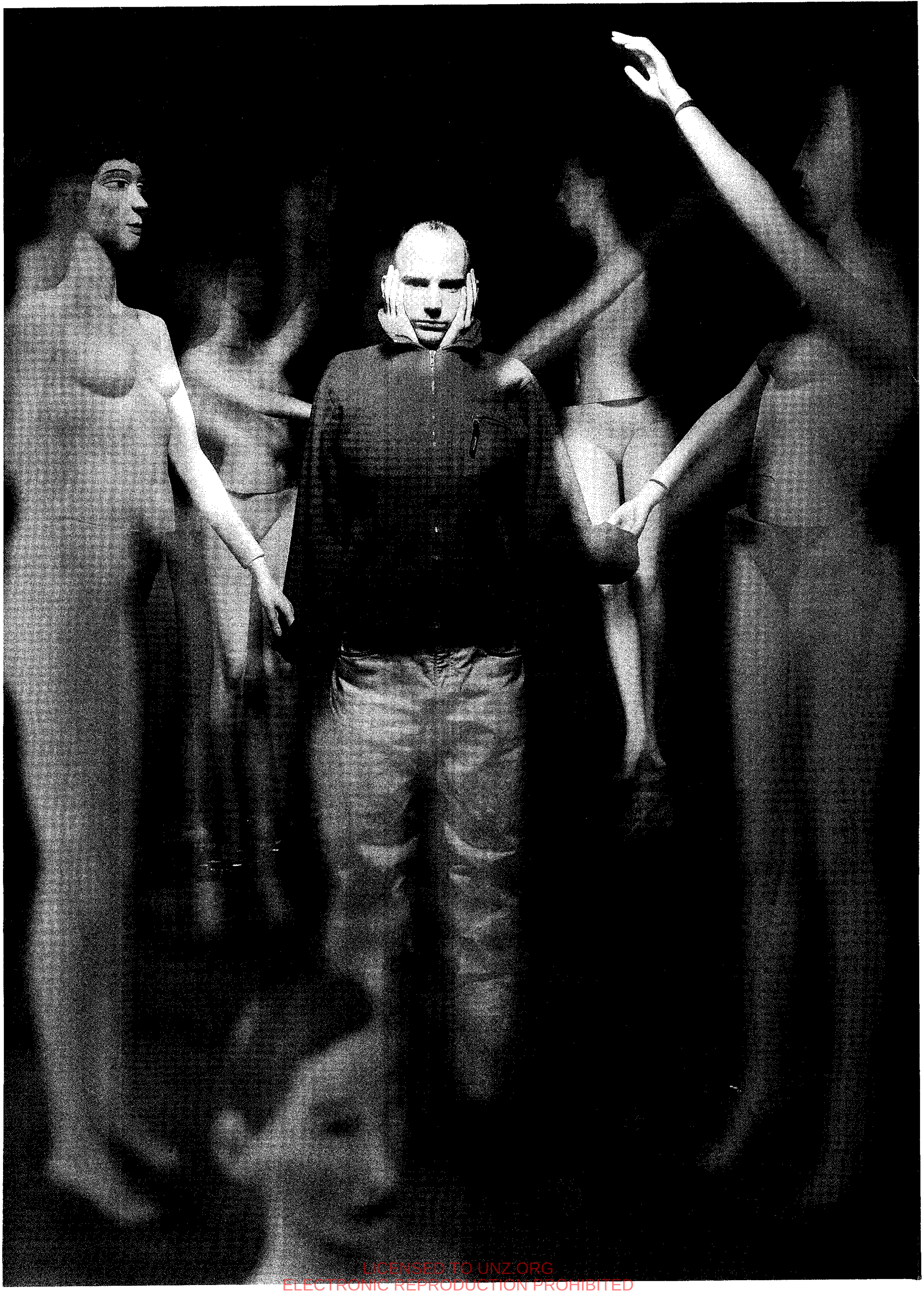
The way his eye is roving the sipping pulchritude, it's obvious he's pro-heterosexuality too. Moby is frank on the subject—with his mother, with friends at a bar, with a reporter he just met. “I'm not a relaxed, cool guy. I wish I were. Girls like relaxed, cool guys. Like laid-back, mellow. I'm like, ‘*Hihowyadoin'?*’ ” To put it lightly, Moby is in post-breakup overdrive. Scripture-wise, this is a problem.

“Yeah,” he admits. “Sex is a biggie. I still have a hard time with that. Like, if that woman I was talking to back there wanted to have sex with me, my willpower would just crumble. Not that I've given up. Christ encourages me to be less selfish, but I'm still selfish. He encourages me to be humble, but I'm still arrogant. He encourages me to be nonjudgmental, but I'm still judgmental.”

Life with Christ also has its social disadvantages. For one thing, it's screamingly uncool.

“Yeah, it's weird,” Moby sighs. “I'd really like to have a community, almost any sort of community. Most vegans make me ner-

PHOTOGRAPH BY ANDREW BRUSSO FOR NEW YORK



vous. Christians make me nervous. Dance enthusiasts make me nervous. My friends are into, like, Billie Holiday, Van Morrison, the Breeders. And they're into 'spirituality,' that big ambiguous catchword for 1995. Like 'I'm a spiritual person.' And if you ask someone to define it—does that mean that you're no longer of the body? Does that mean you recognize your body as a shell for some ambiguous, indefinable essence?—they'll say, 'No, I think it means, uh, I'm okay. I, like, think about stuff.' "

Still, Moby's not too big on proselytizing. "My goal is to get people to reevaluate Christ separate from Christianity," he says. "Most of the time, when you say 'Christ,' people envision Pat Robertson or Jerry Falwell or the ineffective little man who stood at the front of church every Sunday for an hour and a half and bored you to death. But Christ was this communistic, anarchistic, homeless, weird guy, who was also God and also really understood how people should be."

As much as he applies punk's do-it-yourself ethic to religion, Moby has little else in common with his dour Puritan forebears. When it comes to the pleasure principle, he can even cite Scripture. The first documented rave? II Samuel 6:14–16. "That's when the Ark of the Covenant was brought into Jerusalem and King David got naked and danced around till he dropped," Moby smilingly paraphrases, his crooked teeth suggesting the punk-rocker within.

AT A JUNIOR-HIGH DANCE IN DARIEN, MOBY first saw the light. It was a strobe light. "I was like 12 or 13 years old," he remembers. "And they were playing all these disco records. Without thinking about it, I just shed all my Caucasian inhibitions and danced like crazy. I was possessed." Disco, possibly the one thing less stylish than Christianity, became the other main inspiration in Moby's life—although it took a while.

"I forgot about that for a long time," he says of his early epiphany, "because I grew up in the 'disco sucks' culture. I took guitar lessons and played rock."

As a kid, Moby was a happy, guitar-playing Darien misfit. "Every morning," his mother remembers, "Moby would be up in his room, playing guitar before the school bus came." Eventually he formed the punk group the Vatican Commandos with a bunch of high-school friends. He and his band mates would play hard-core Manhattan venues—Great Gildersleeves, CBGB. Moby started attending the University of Connecticut, where he studied religion and philosophy.

Then he dropped out of school and initiated a typically—for Moby, anyway—inverted rebellion: He stopped doing drugs, stopped drinking, stopped sleeping around, and stopped eating meat—"but all separately." The one turning point that wasn't rooted in abstention took place under the disco ball.

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"I was hanging out in clubs in New York, dancing and also starting to D.J.," he says. "And I just realized how powerful and moving celebratory dance music was. I love that real anthemic quality. Just big piano breaks, screaming diva vocals, and real high energy."

It's an aesthetic that stuck. "You can't do anything tackier in 1995 than make a record like that," Moby continues. "And that's exactly what I wanted to do, because I love it so much."

One week before Moby says this, Richard James, the critically heralded musician behind Britain's Aphex Twin, performed to a small crowd of pierced and dyed admirers at the Knitting Factory. Like Moby, this turntable-and-computer-based musician has been lauded as a potential godhead of techno. Unlike Moby's, James's music is not exactly celebratory. That night he was playing sandpaper—literally—spinning it on his turntable.

"It's just nonsense," Moby says of the stunt, and of most of the arty experimentation in the techno underground. "It's just a bunch of anal-retentive white guys who are afraid to really express themselves. I recognize that I'm an anal-retentive white guy, but I want to break out of it. Disco, real good speed metal, that stuff forces me to break my Fairfield County, uptight veneer. To me, Donna Summer is a million times more revolutionary than Aphex Twin will ever be."

In a scene of cybersnobs, Moby is a willing emissary to the regular humans. "I like records that, when I hear them on the dance floor, make me want to dance like crazy. Not stuff that I can hear and say, 'Oh, how cool, how underground. What a good consumer that D.J. is that he was able to buy this obscure record.' "

Clearly, music serves a higher purpose for Moby than flaunting obscurantist tastes—an occupational D.J. hazard. With song titles like "God Moving Over the Face of the Waters" and "First Cool Hive"—an almost-anagram for "Love of Christ"—*Everything Is Wrong* shows Moby's got a lot more at stake than the typical techno kid's search for weird sounds and cool beats.

"WHEN THOU PRAYEST," JESUS SAYS IN Matthew, "enter into thy closet." Moby's closet is a messy, fluorescent-lit recording studio in a dingy warehouse on Mott Street. Aside from a mountain of to-be-recycled cardboard (rescued from the Dumpster outside), tons of record albums, and a poster-size black-and-white photo of Moby—nude on a speedboat—there's not much in here that doesn't have dials, keyboards, and knobs. Moby, who performed, recorded, and mixed 90 percent of *Everything Is Wrong* in this painfully bright little room, is one of the most self-contained artists in the music industry. He's probably one of the loneliest too.

In many ways, Moby may be the new model of talent: solitary, plugged into a hermetic sound garret. Like Trent Reznor, the black-clad wunderkind behind the mega-popular industrial-pop band Nine Inch Nails, Moby performs a music conceived and recorded almost exclusively in the digital ether. To know what an odd thing it is to step out from that solitary life and perform in front of thousands of screaming, bouncing fans is to know how unusual people like Moby and Reznor are.

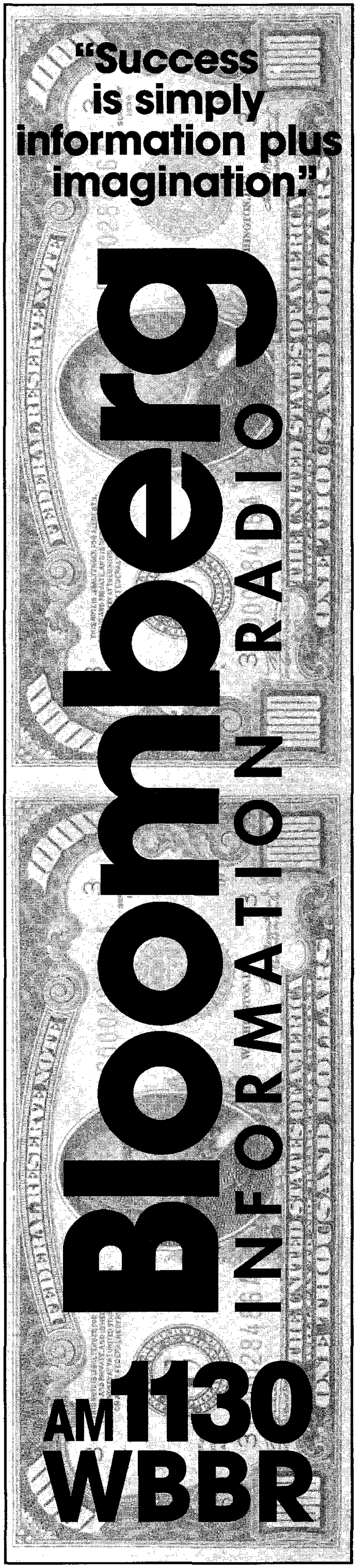
Moby agrees, sort of, adding Prince and Billy Corgan—of the alternative supergroup Smashing Pumpkins—to his shortlist of peers. "Not that I like what they do or think that I'm as good as them," he clarifies. "Just that we're all jerks, basically. We're arrogant, self-important, take ourselves way too seriously. I've been in millions of bands, and everyone I've ever been in a band with hates my guts. I'm the whiny little guy in the corner who throws hissy fits 'cause things aren't right."

BACK AT HIS PAD, MOBY'S PLAYING ONE OF THE few instruments he owns that doesn't have a 100-page user's manual: his acoustic guitar. Wearing an oversize baseball shirt from the ravewear store Liquid Sky, he's sitting back in a chair and imitating Van Halen. "It doesn't really work on acoustic that well," he finally says, giving up on the guitar-hero fretwork. He moves to Blue Öyster Cult's "Don't Fear the Reaper," then to Yes's "Roundabout," then "Stairway to Heaven." Moby's obviously clocked some time under the black light, still savvy about the music he listened to as a kid.

"I played guitar because rock-and-rollers played guitar," says Moby, going into Led Zeppelin's "Whole Lotta Love." He plays quite well, and not just for a button pusher. Goofily beginning Kansas's raised-lighter classic "Dust in the Wind," he segues beautifully into his own wistful "Hymn," from *Everything Is Wrong*.

Then he makes a surprising confession. "I want to do MTV *Unplugged*," he says. "Do a cover of 'Suzanne' by Leonard Cohen. I want the next record to be all acoustic. I want to do symphonic versions of all my songs. My dream is to really study composition and become a phenomenal piano player. I have a house up in Garrison [in Putnam County, New York], and I'd just sit up there in the woods with a piano writing music until the day I die."

But until then, he's got to face the music industry. "I got this list of radio I.D.'s I have to do," he says, wincing. "And some of these things, it *hurt* me to read them. I mean, I'm more than happy to say, 'Hi, this is Moby, and you're listening to WKXY, 98.7 FM.' That's fine. I will not say, '*Yo*, this is Moby. And you're *buggin' out* with D.J. *Chuckie Chuck*.' " And the radio mix for his new single is, he says, "*disgustingly* commercial. It's like German pop radio at three o'clock in the morning. The video is basically me making out with models. If Beavis and Butt-head ever get a hold of it, I'm ruined." ■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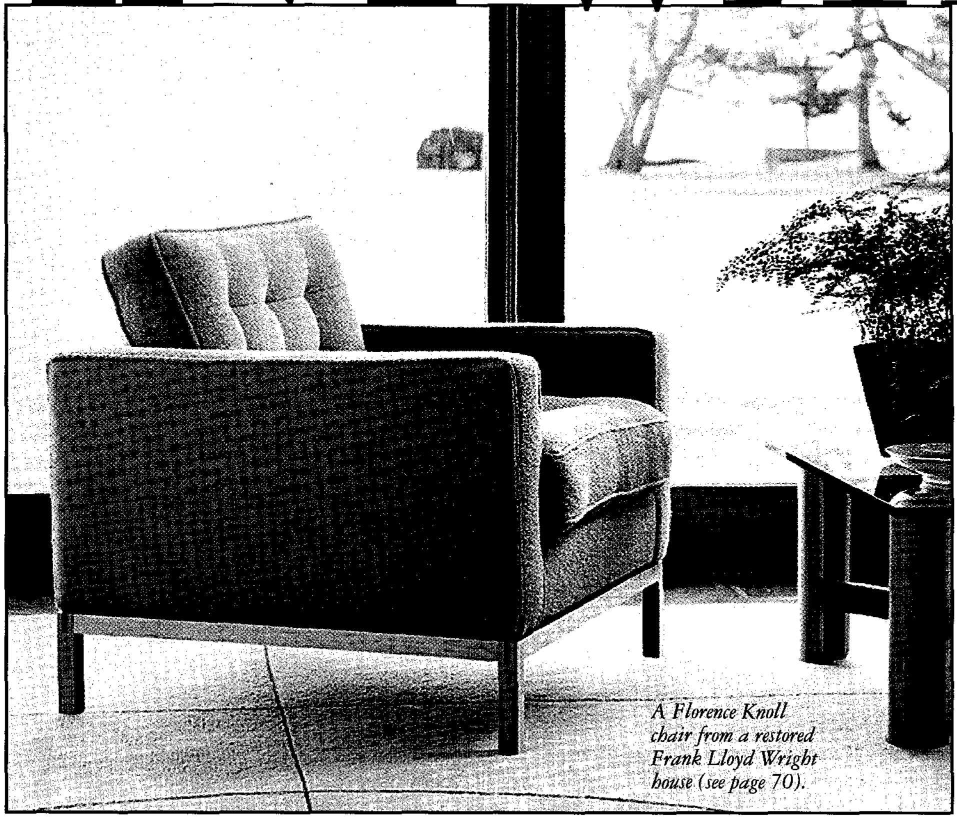
WHAT DECADE IS IT ANYWAY?

By Anne Foxley

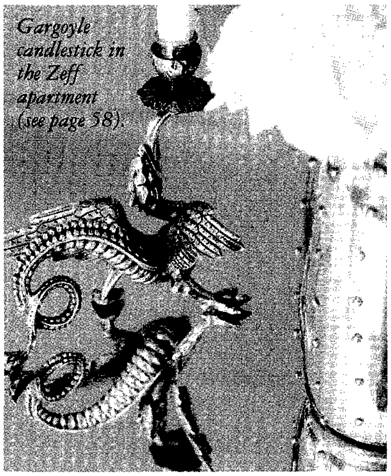


A Florence Knoll chair from a restored Frank Lloyd Wright house (see page 70).

Interior Design

What will they say about our nineties style a hundred years from now, when those sophisticates from 2095 sit in judgment—when we've become the *fin de millénaire*? They'll certainly expect us to have embodied the sum of decoration not just of this century but of the preceding 2,000 years, to have illustrated the full culmination of the course of décor from peristyle to Prairie style. Will we turn out to have been the Swell Epoque? Or, like our late-nineteenth-century predecessors, will we be blamed for mucking up the stately progress of the decorative arts? Can we stand the scrutiny? Will the critics retrospectively approve of our empty gold frames and sisal carpeting?

The bad news is that like those unimaginative old Victorians, we've been very busy reviving long-gone styles and eras. Witness our stagy Biedermeier bedrooms and Deco dens. Or consider our all-too-recent (and wholly embarrassing) celebration of the English country house. The high-end urge to rehash isn't news, of course. A generation or so ago, our parents reworked poor old Duncan Phyfe incessantly, and did terrible things to French Provincial. (What ever *happened* to all those armoires? TV cabinets, probably.) But there has been innovation: the foam-rubber cushioning of Danish modern. Lava lamps. The excellent central heating that's allowed us to have a 50-year fling with all-white. And yet, revivalism thrives despite these advances. Today, as never before, *every* earlier style, especially every twentieth-century style, can be made convincingly voguish. Re-creation, after all, is a whole lot easier than innovation. And the cutting edge, you know, is pretty painful to sit on.



Gargoyle candlestick in the Zeff apartment (see page 58).

The good news is that the interiors on these pages illustrate a truly freshened march of time, a chronology of the best from the Edwardian era to, well, almost yesterday. Instead of merely collecting a single period, the owners have gone decade-shopping for the century's choicest bits. In a few cases, wildly disparate styles have been mingled to achieve an almost transgenerational fusion—a little like Grandma's, only without the grandma.

Many of the rooms pictured evoke Hollywood glamour, a few intentionally. From pinup girls to palm-tree torchères, our end-of-century trend is suffused with movie fluff. A display director's apartment, for example, is done in late Miss Havisham crossed with the $1 table at the Grand Street Fleamarket. Its owner mixes Edwardian eccentricity with moody medieval, and to create her favorite "humble, dust-bowl" look, she sprinkles dried and crushed hydrangea petals on her quirky tableaux. Does this sound squirrelly? In fact, she keeps a real one, stuffed and mangy, atop a column. Dusty, too, but only in the starry sense, is the home of a music-video director and his producer wife. In their Carroll Gardens apartment, forties glamour and *faux* suburban naïveté fit right in with nineties street finds and cartoony wall colors. Movie-queen glossies and cheery print tablecloths might almost inspire one to buy war bonds. Could those pinups offend our p.c. troops? Does that shiny black phone dial BUtterfield 8? (Nope. It's repro.)

Up on Park Avenue, there's a feathery flat with a Jean Harlow chaise longue and a Louis-something silk-upholstered headboard in the bedroom. It's a silver-screen-sorceress vision of femininity. The fashiony owner has used killer colors, though, like knock-your-socks-off purple and poison green, in tribute to the taste of fifties cosmetics czarina Helena Rubinstein. At her huge gilt-ridden desk—the last word in serious pomp—she writes of chic. The message she conveys is perfectly nineties: pure Iron Joan.

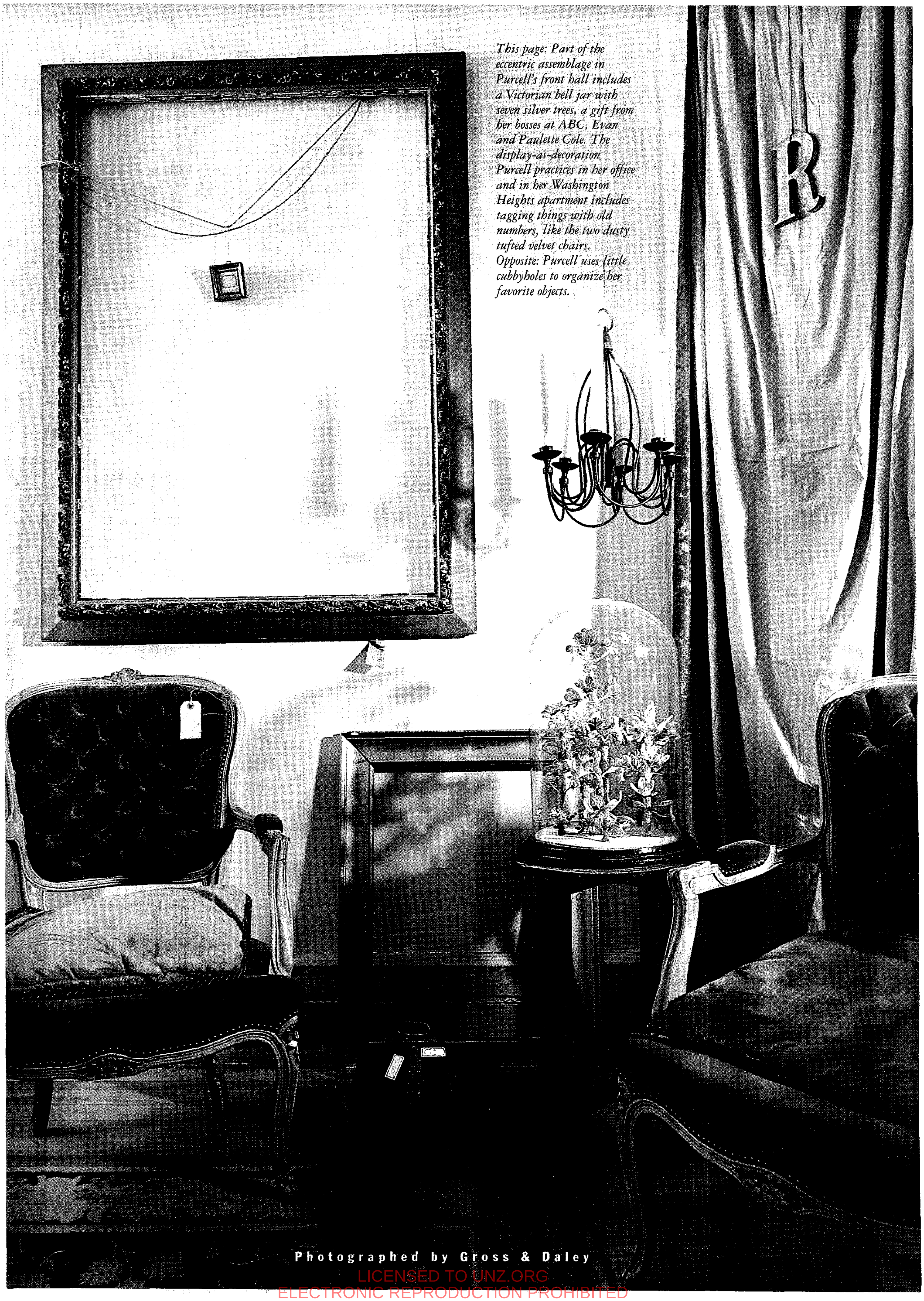
At an Upper West Side high-rise, there's a working relationship that might have been made in heaven. The gallery-owner client thinks his place has a "Zen kind of feeling," and his with-it architect digs the view. "It's pretty groovy," says the latter, extending the revivalism even to *language.* This mod matchup has produced a shapely, pale space lit by touches of Lucite and glass. Across town, there's a micro-mini-apartment that isn't a seventies bell-bottom hell despite its floor-to-ceiling mirrors, shaggy rug, and cheapo plastic cubes masquerading as sculpture. Some Marimekko-ish sheets, made into pillows, are typical. In the apartment of a young couple (to cope with his collecting habit, he's opening a store in Southampton next month), the aesthetic center of gravity seems circa 1932, but the mix is Bauhaus to forties, with a pinch of the nineteenth century. Superficially formal, it has just a suggestion of a barbarous edge, with gargoyle candlesticks, black leather armchairs, and an in-your-face hobnailed vase on the dining-room table.

In serene contrast is a late-fifties Frank Lloyd Wright house, furnished in a manner that's semi-Wrightish, but cleverly wrong. There's not one stick of his uncomfortable furniture; instead, the house has chairs by Knoll and Alvar Aalto, whose sensuous work Wright despised, believing bentwood was unnatural. Turquoise upholstery (stop gagging, Mr. Wright) covers a few chairs, but the bedroom is painted in the master's favorite color, Cherokee red.

These new interiors are relaxed, as is the new aesthetic. After all, why shouldn't great thirties look good with fifties—or even Louis with screwy? Shopping around suits the nineties, too, because we're into thrift, and we don't mind having to sift through the detritus of the centuries for that perfect nugget. The great antiques may be long gone, but good-looking forties stuff is still cheap.

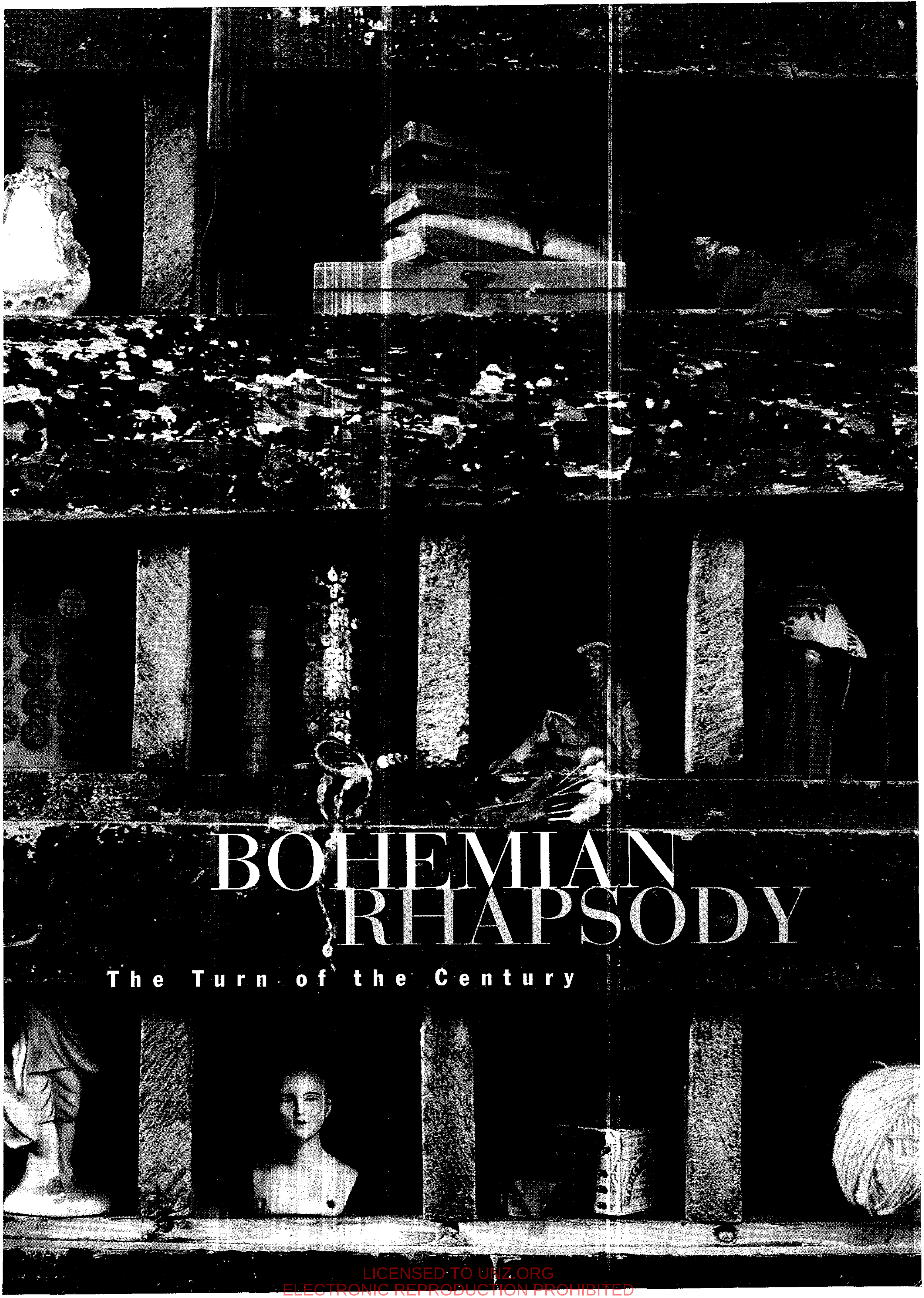
There's a lot of New York in these interiors. Our complexity and multiculturalism are nicely exemplified in this sort of easy, hybridized décor, and our obligatory acceptance of all diversity means that such eclecticism might even develop into, well, a kind of loose canon. And though *fin de siècle* folks last time around were a trifle eclectic themselves, we've got something the Victorians didn't—a public sense of humor.

So what about it? If Janis Joplin can sell Mercedes-Benzes and French restaurants can cook Thai food—if Linda Evangelista can look genius in Rita Hayworth's hair—why *shouldn't* we mix it up? Tastefully, though. They'll be watching. —Carol Prisant



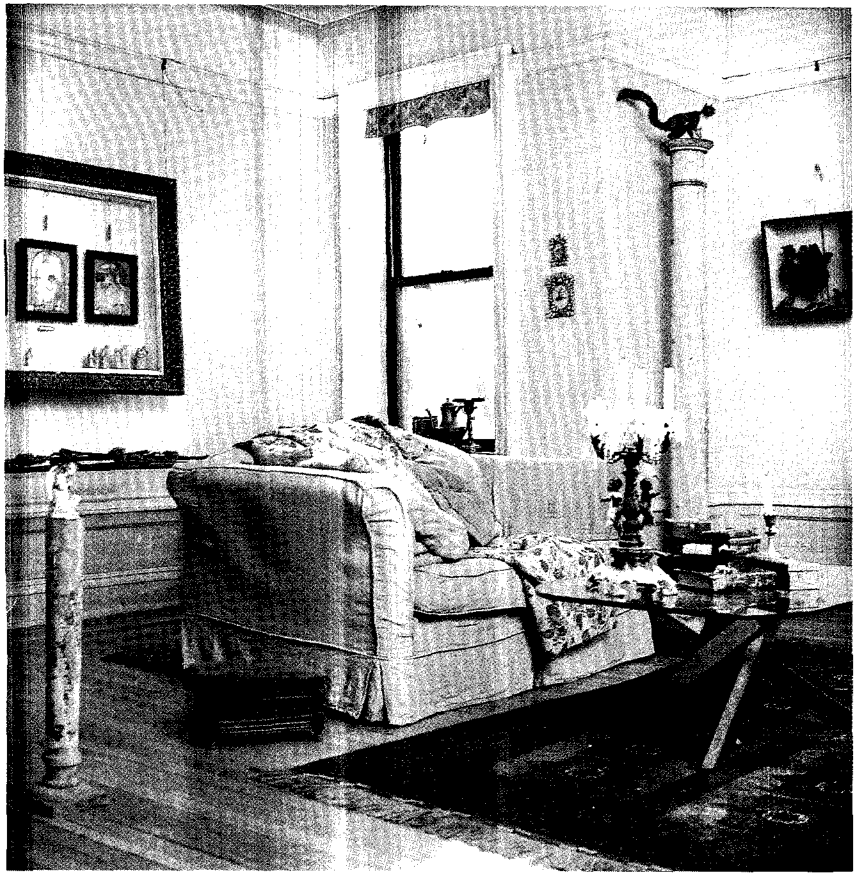
This page: Part of the eccentric assemblage in Purcell's front hall includes a Victorian bell jar with seven silver trees, a gift from her bosses at ABC, Evan and Paulette Cole. The display-as-decoration Purcell practices in her office and in her Washington Heights apartment includes tagging things with old numbers, like the two dusty tufted velvet chairs. Opposite: Purcell uses little cubbyholes to organize her favorite objects.

Photographed by Gross & Daley



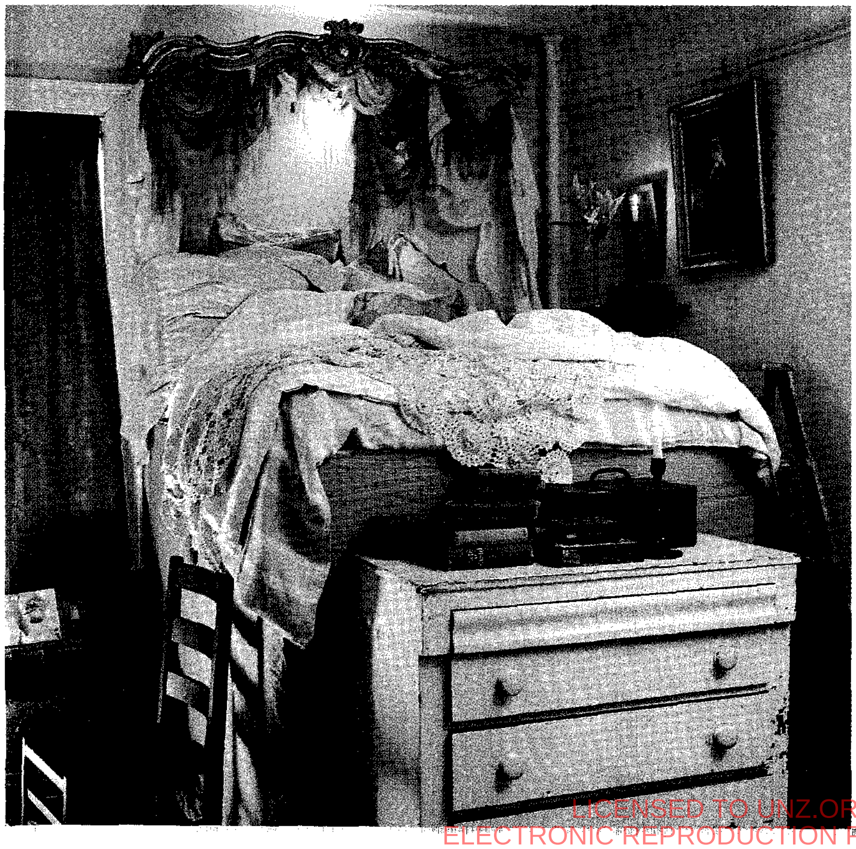
BOHEMIAN RHAPSODY

The Turn of the Century

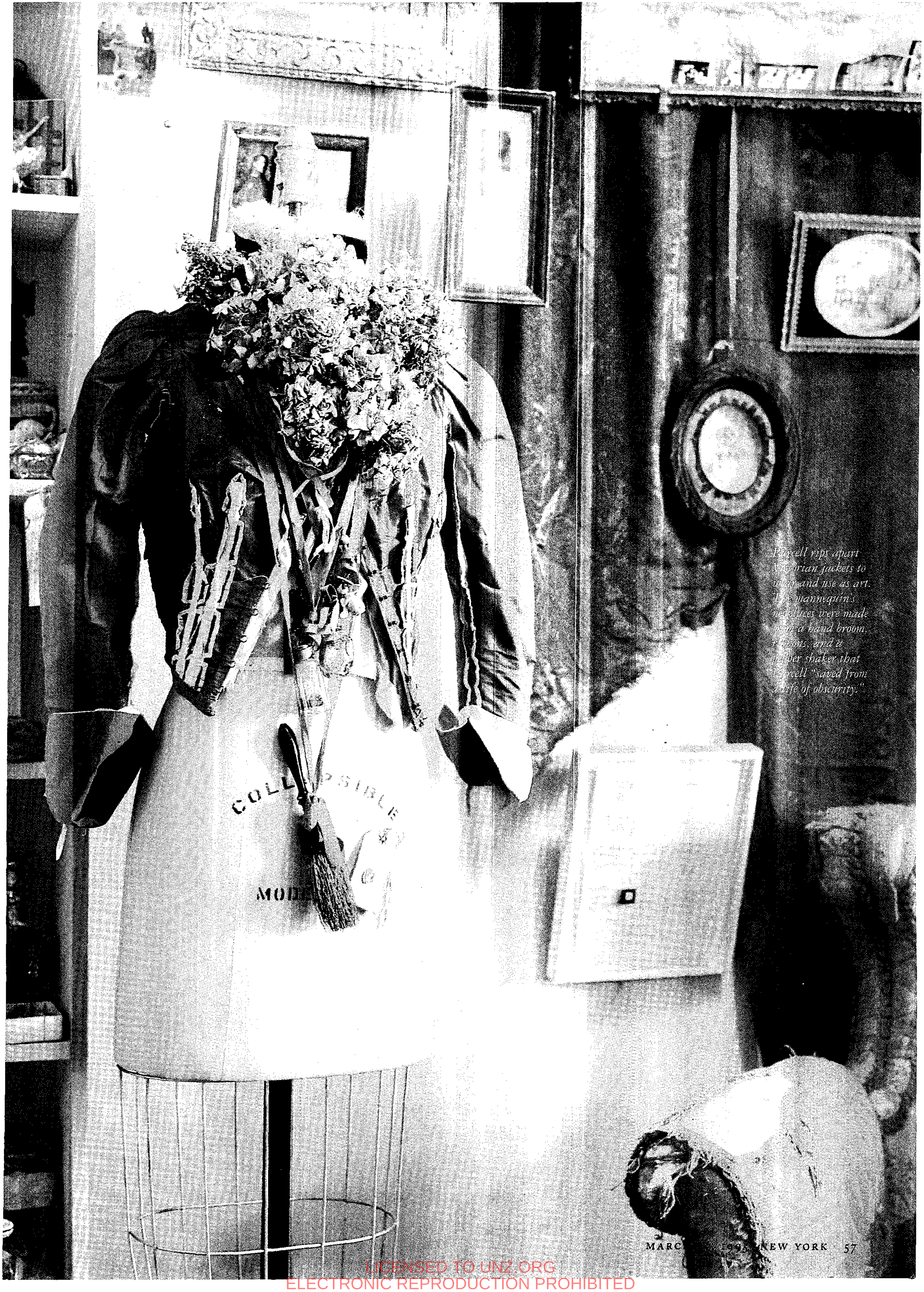


"Everything I pick has to be medieval, eccentric Edwardian, or have a humble, dust-bowl aesthetic," says Rebecca Purcell, the display director at ABC Carpet & Home. On weekends, Purcell can be found haunting the $1 table at the Grand Street Fleamarket or driving upstate around Hudson, foraging through church and yard sales. Purcell's decorating philosophy is evident in the arrangement and display of the minutiae she collects. "I save absolutely everything—every little bit of string—and one day it all gets divided up and put on its appropriate shelf. I set my finds out where they become part of the permanent display."

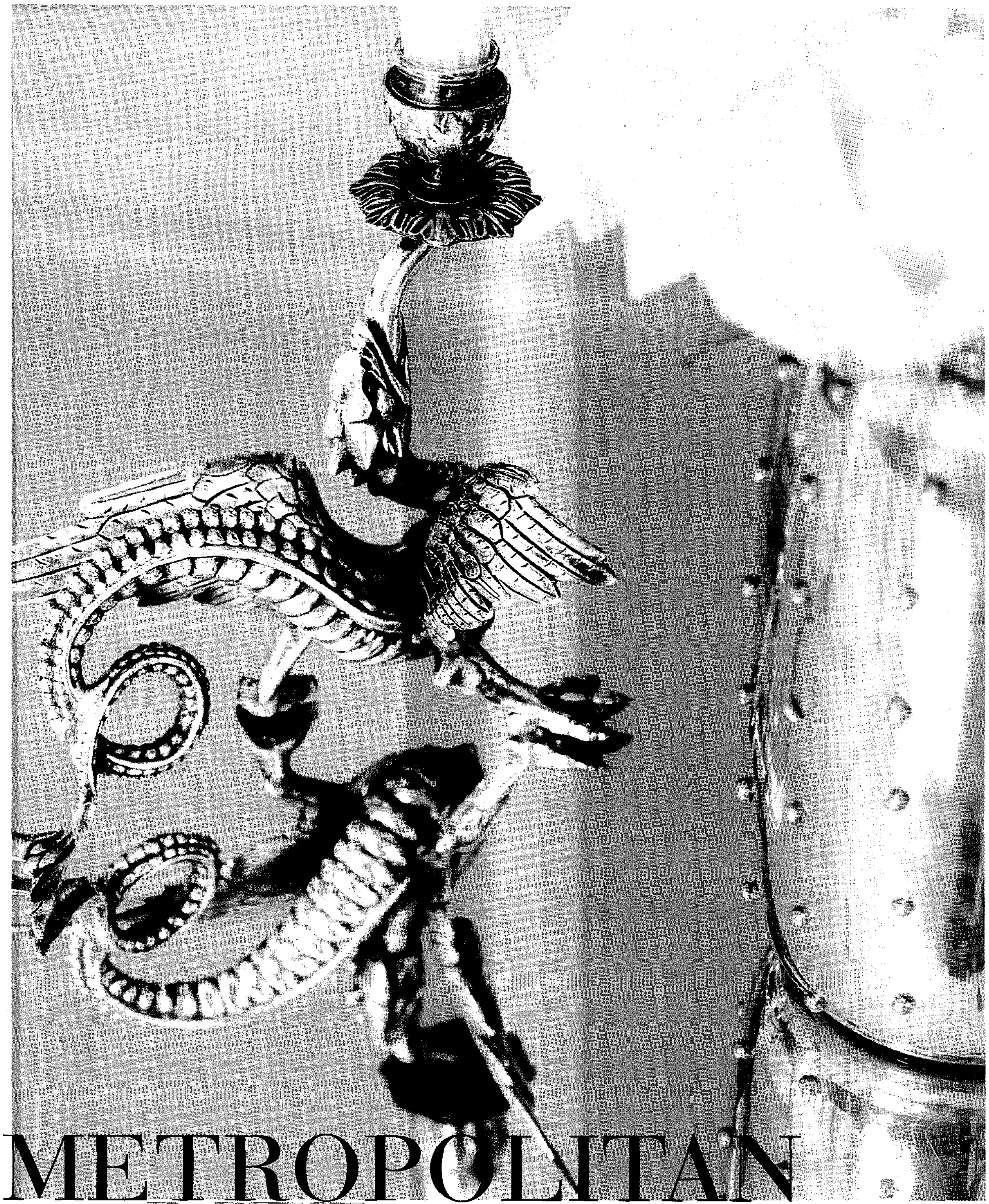
Above: The robin's-egg blue in the shadow box on the wall and the blood red in the carpet are two of Purcell's favorite colors. The glass coffee table from Chameleon and the seventies console were added for contrast.



Left: Purcell had carpenters build a five-foot-high platform out of plywood for her bed. "It's a cross between 'The Princess and the Pea' and Miss Havisham's wedding dress." The bed linens, cornice, dresser, and mission chair are from ABC. Above: Purcell in her studio surrounded by the makings of her shadow boxes.



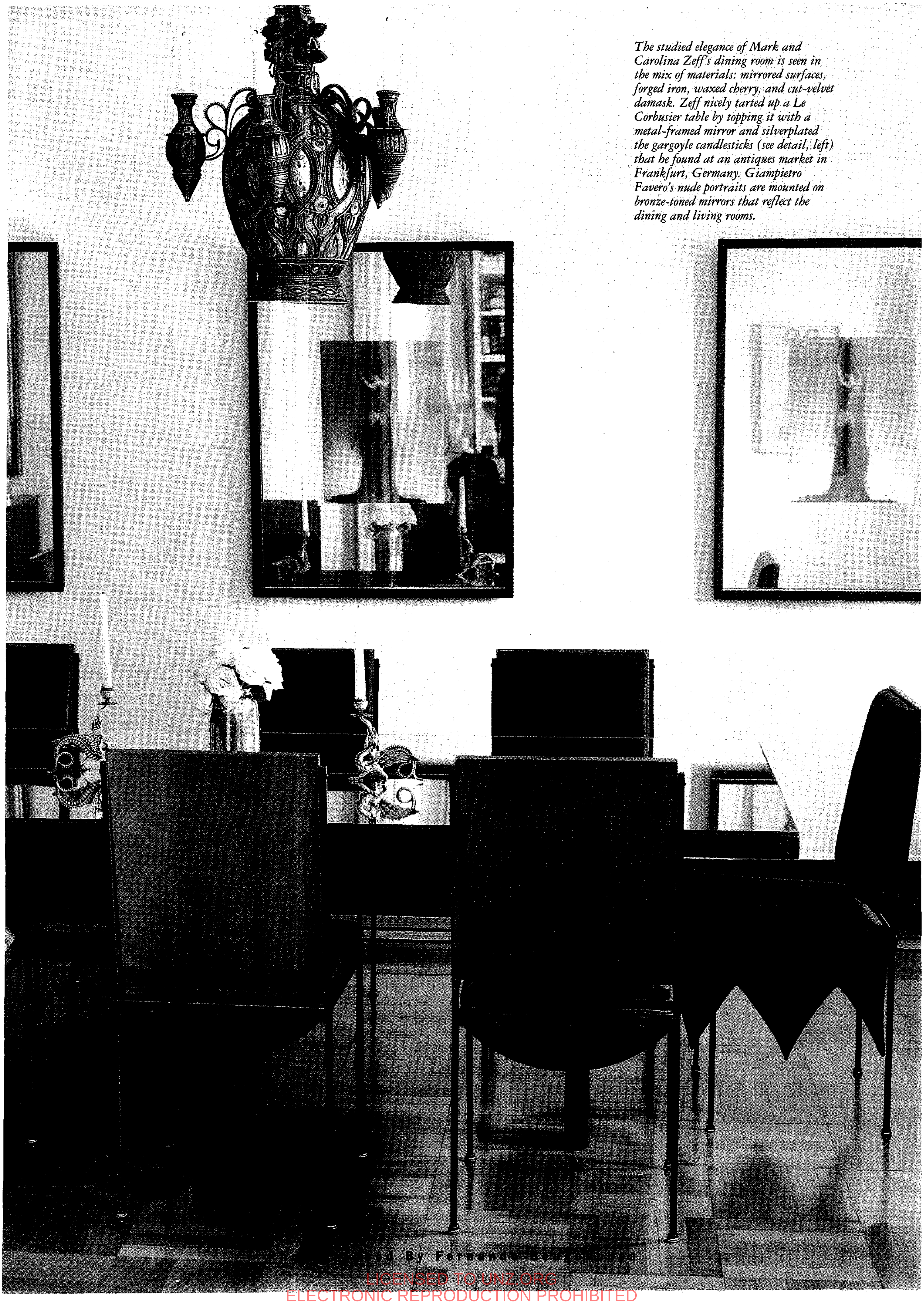
Purcell rips apart Victorian jackets to wear and use as art. The mannequin's necklaces were made from a hand broom, ribbons, and a pepper shaker that Purcell "saved from a life of obscurity."



METROPOLITAN LIFE

The Twenties and Thirties

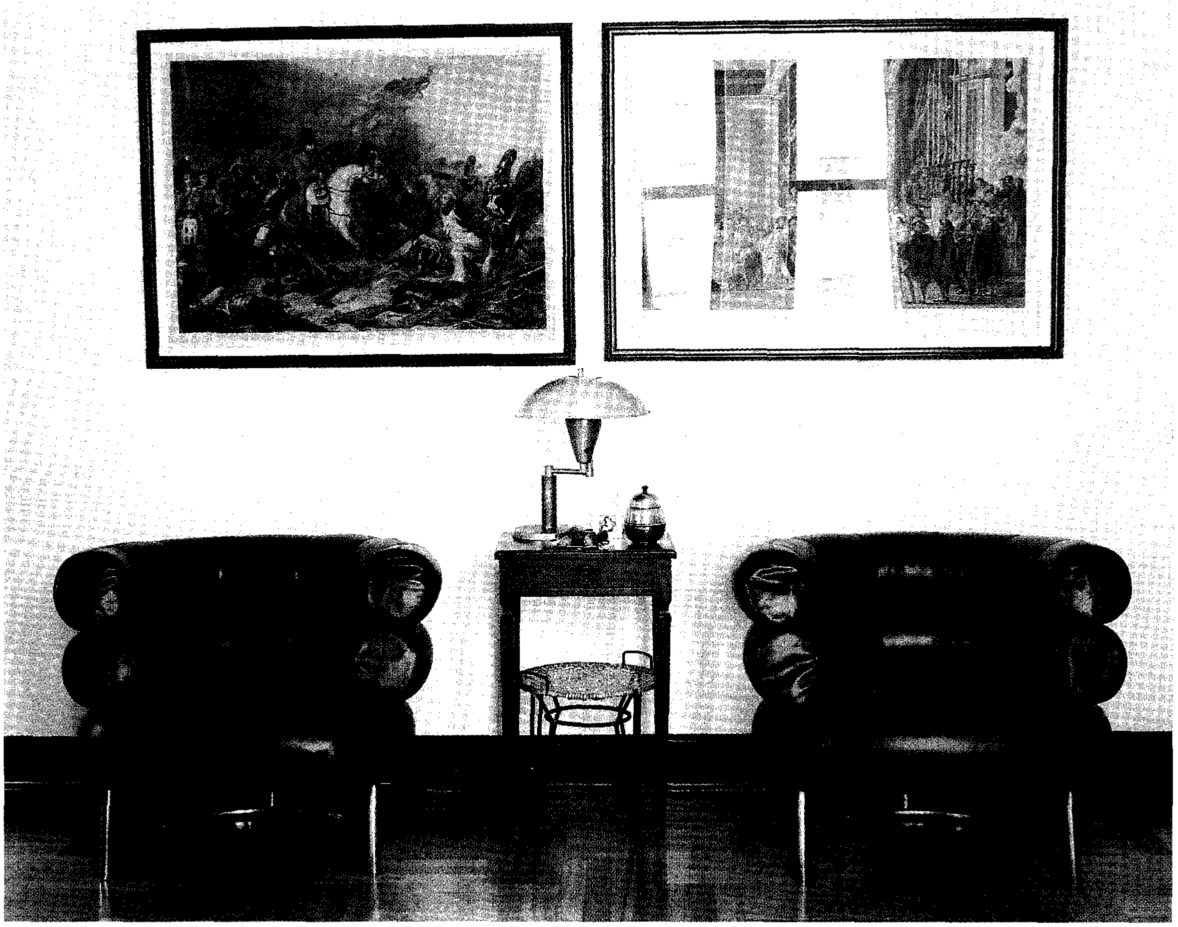
Sensual, *industrial*, and *raw* are the words that architect and interior designer Mark Zeff uses repeatedly to describe the materials he uses. “One of my design aesthetics is all about falling in love with machine parts like they did in the twenties and thirties, only then it was all too slick, too Deco, too motorcar-industry.”



The studied elegance of Mark and Carolina Zeff's dining room is seen in the mix of materials: mirrored surfaces, forged iron, waxed cherry, and cut-velvet damask. Zeff nicely tarted up a Le Corbusier table by topping it with a metal-framed mirror and silverplated the gargoyle candlesticks (see detail, left) that he found at an antiques market in Frankfurt, Germany. Giampietro Favero's nude portraits are mounted on bronze-toned mirrors that reflect the dining and living rooms.

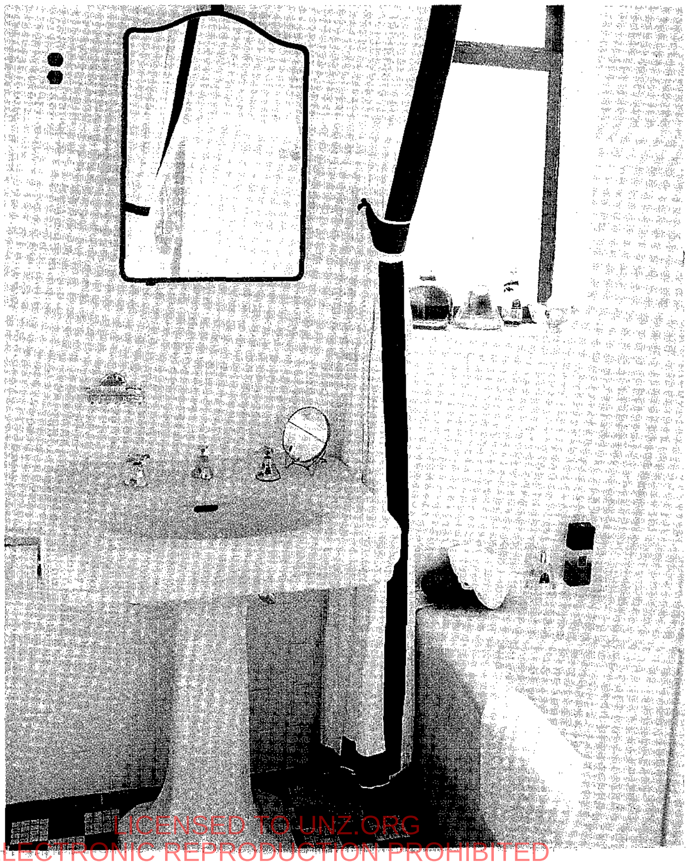
Photographed By Fernando Bengoechea

GOYA
LA DÉCADA DE LOS CAPRICHOS



Two Eileen Gray chairs in the living room represent Zeff's early passion for modern classics from the twenties. The black-and-white prints are of Napoleon's coronation and his defeat at Waterloo.

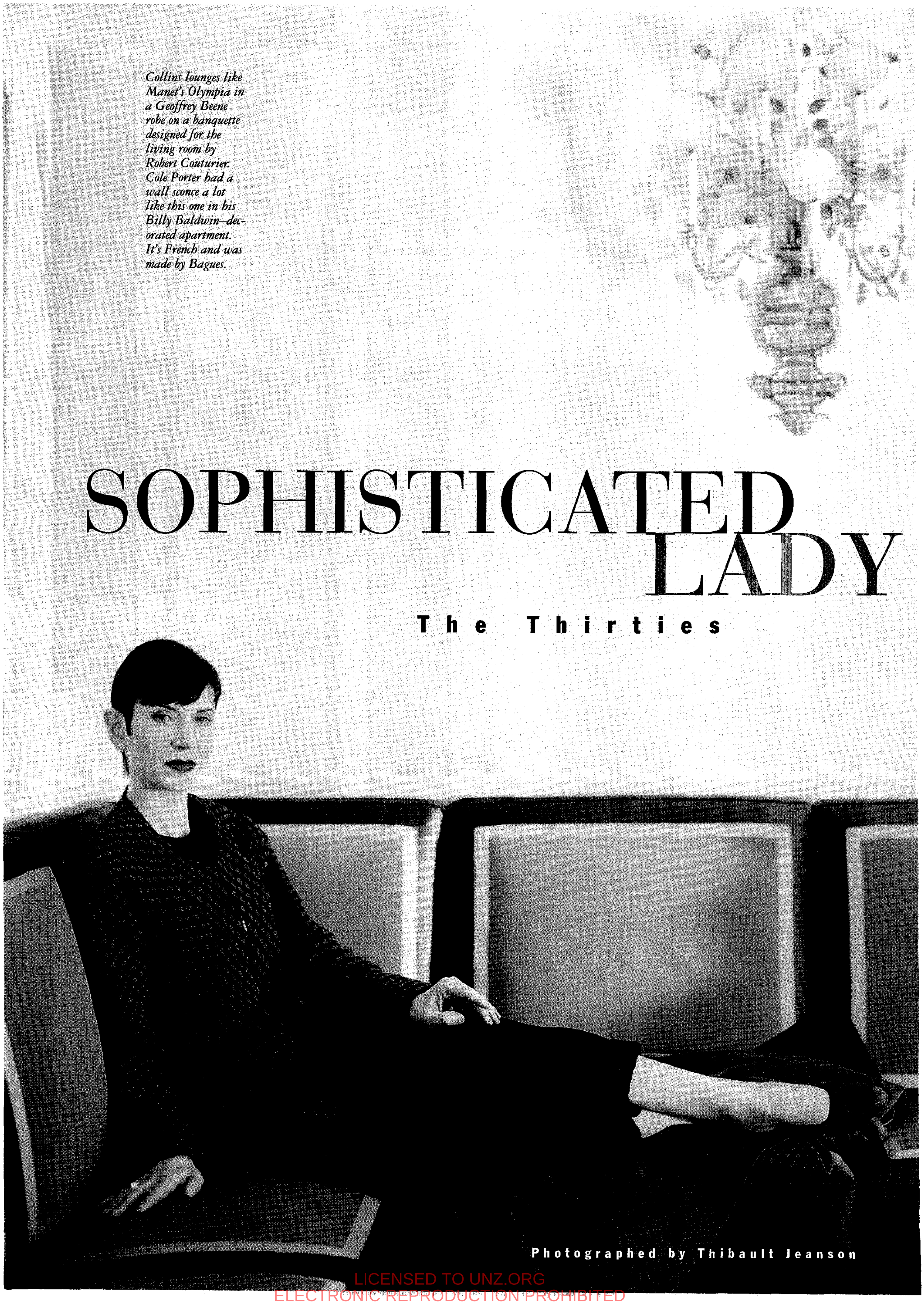
In the foyer, Zeff used Mercedes-Benz silver paint on the amoeba-shaped Hausmann armoire to "soften the ultramodern feel of the piece." He designed the desk, combining smooth mahogany and raw steel. On an English chair from the thirties sits Zeff's favorite worn leather jacket from Polo Sport.



Instead of gutting the typical Upper West Side bathroom, "we cleaned it up," says Zeff, "using the cheapest American Olean tile available in black and white."

SOPHISTICATED LADY

The Thirties



Collins lounges like Manet's Olympia in a Geoffrey Beene robe on a banquette designed for the living room by Robert Couturier. Cole Porter had a wall sconce a lot like this one in his Billy Baldwin–decorated apartment. It's French and was made by Bagues.

Photographed by Thibault Jeanson

At her Park Avenue apartment, Amy Fine Collins is shaking up a potent thirties cocktail, one part Bankhead and two parts Balenciaga. This *Harper's Bazaar* style editor and *Vanity Fair* contributing editor worships at the altar of Helena Rubinstein, who mixed cosmetics-counter fuchsia with chartreuse—and got away with it. Designer pal Gene Meyer taught her that "no colors clash," and she used his scarves to upholster her dining-room chairs. The self-confessed clotheshorse drafted interior

You can almost see the eyelashes batting in this portrait by Eric, a prominent fashion illustrator for Vogue *in the thirties. Flowers by Paul Bott Beautiful Flowers.*

Left: Gene Meyer scarves make for surprising upholstery on the Mario Villa "Palm" chairs in the dining room. The plaster torchère is one of three in the apartment designed in the thirties by Serge Roche, a Syrie Maugham protégé. A wall becomes a bulletin board for art that has personal resonance. Horst is a friend; the silver-print portrait of Coco Chanel was a gift. In the top right corner is a David Hockney print of Collins's favorite art-history professor from her Columbia days.

The recamier, bedside commode, and hot-pink satin headboard would not be out of place in Jean Harlow's boudoir.

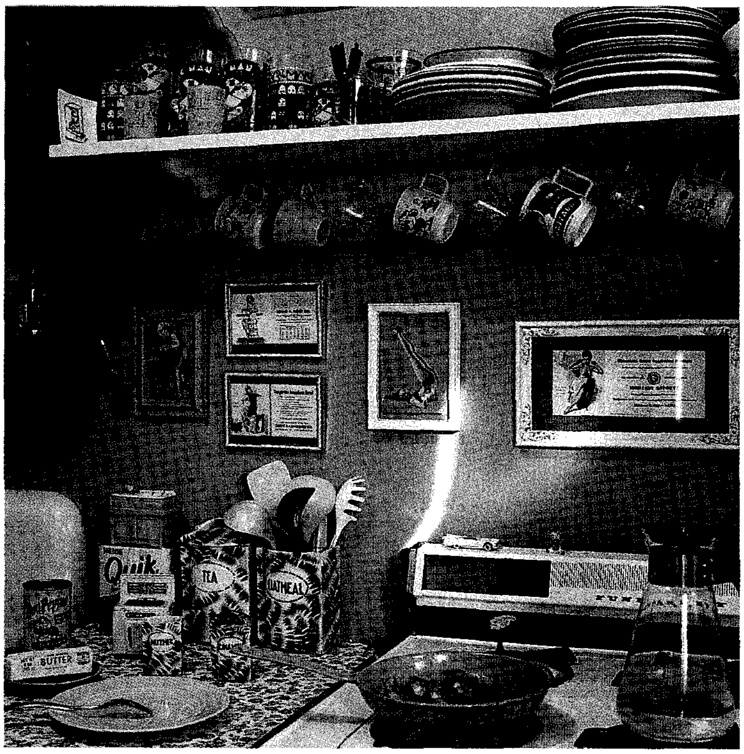
Below: In Collins's office-cum-dressing room, her daughter Flora plays with Mommy's mules on a nouveau Directoire chair Collins claims was the germ for the apartment's décor. "The desk is a massive Louis XV–style thing from the twenties," says Collins. "It looks like Hollywood's idea of a fashion editor's desk."

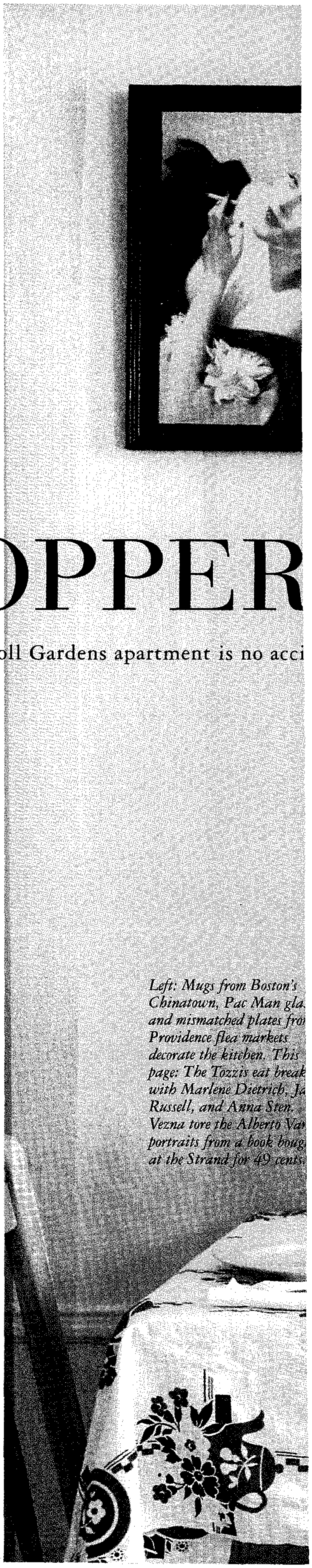
designer Robert Couturier to, among other things, add five more closets. As the owner of more than 100 pairs of shoes and a wardrobe heavy on Geoffrey Beenes, Collins lives with a collection that "always seems on the brink of getting out of control."—Phoebe Eaton

The Forties

HIP-POP EDWARD HOPPER

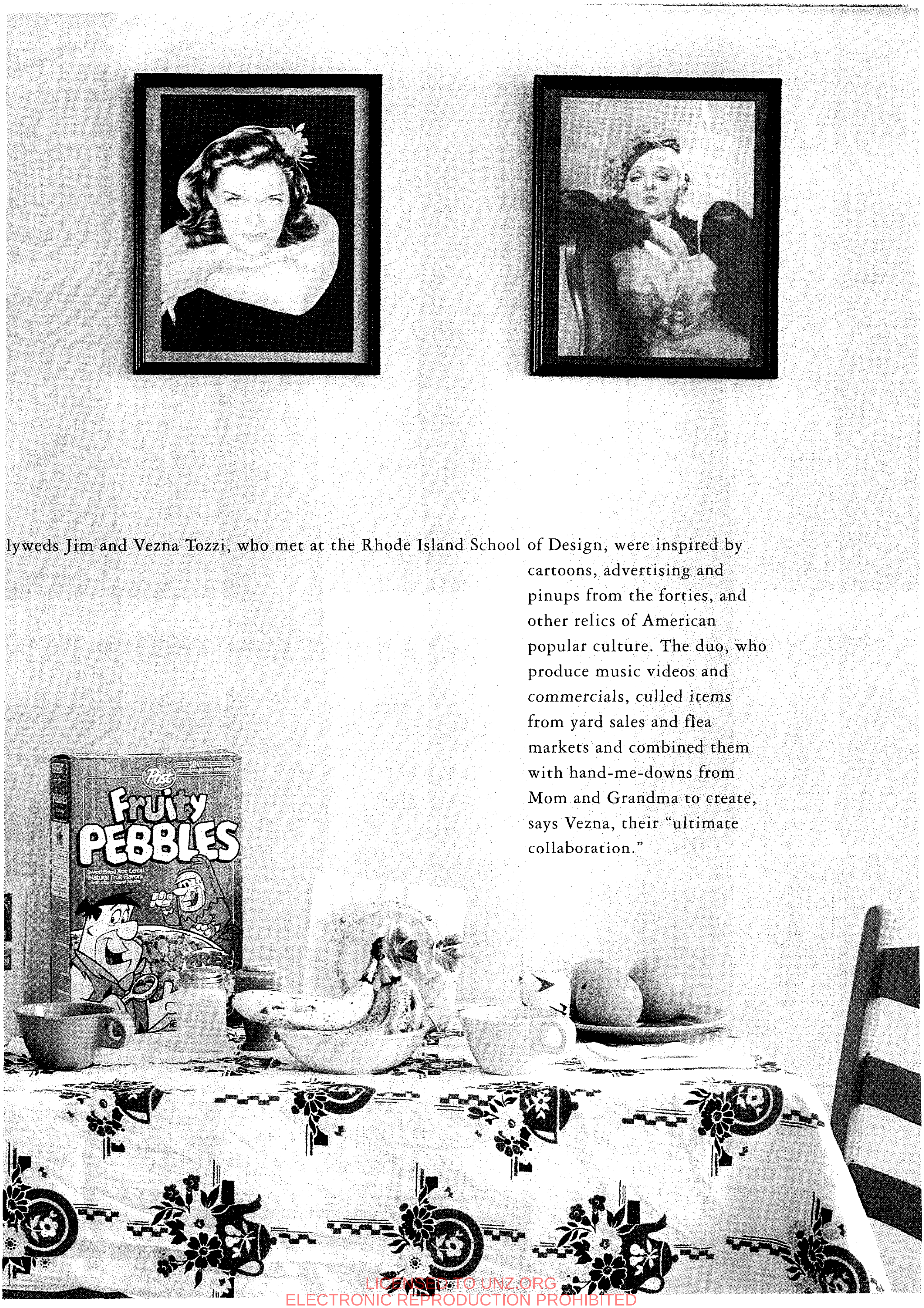
The comic-book quirkiness of this Carroll Gardens apartment is no acci



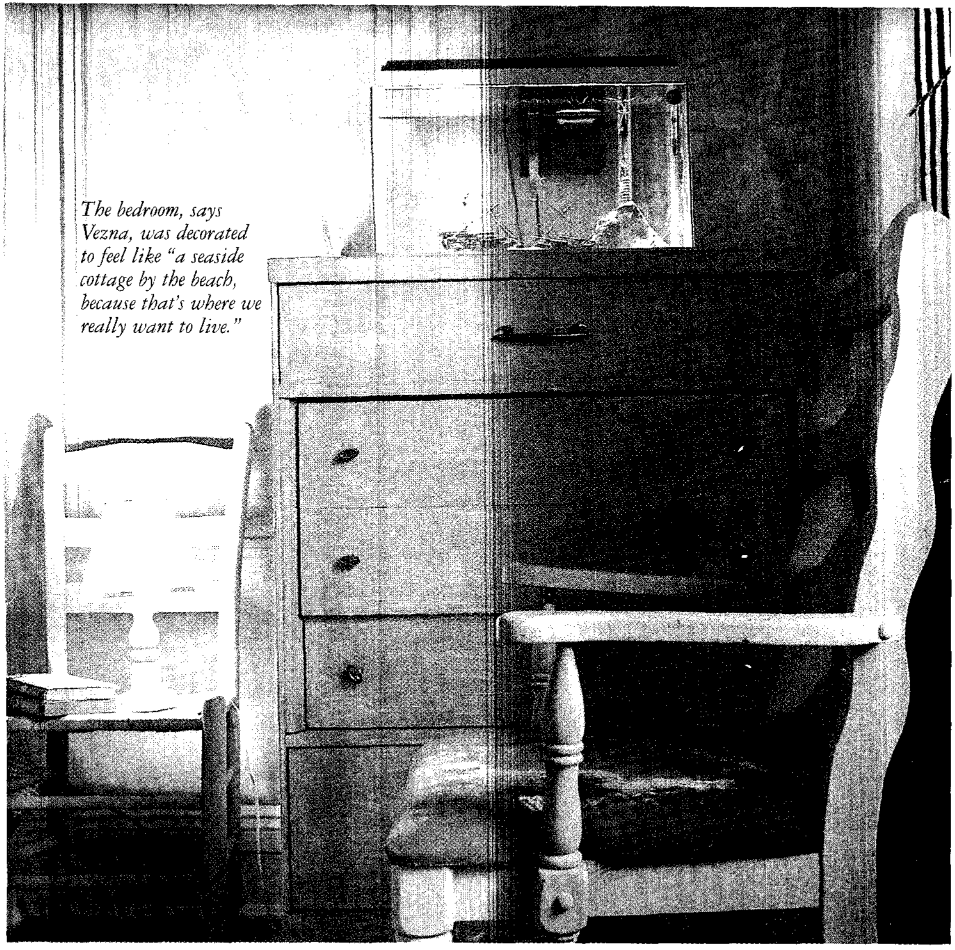


Left: Mugs from Boston's Chinatown, Pac Man gla and mismatched plates fro Providence flea markets decorate the kitchen. This page: The Tozzis eat break with Marlene Dietrich, Ja Russell, and Anna Sten. Vezna tore the Alberto Var portraits from a book boug at the Strand for 49 cents.

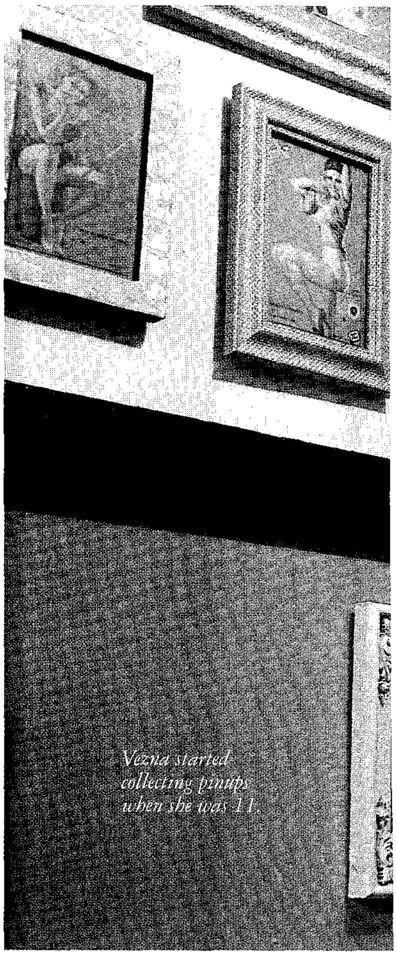
Photographed by Gross & Daley



lyweds Jim and Vezna Tozzi, who met at the Rhode Island School of Design, were inspired by cartoons, advertising and pinups from the forties, and other relics of American popular culture. The duo, who produce music videos and commercials, culled items from yard sales and flea markets and combined them with hand-me-downs from Mom and Grandma to create, says Vezna, their "ultimate collaboration."

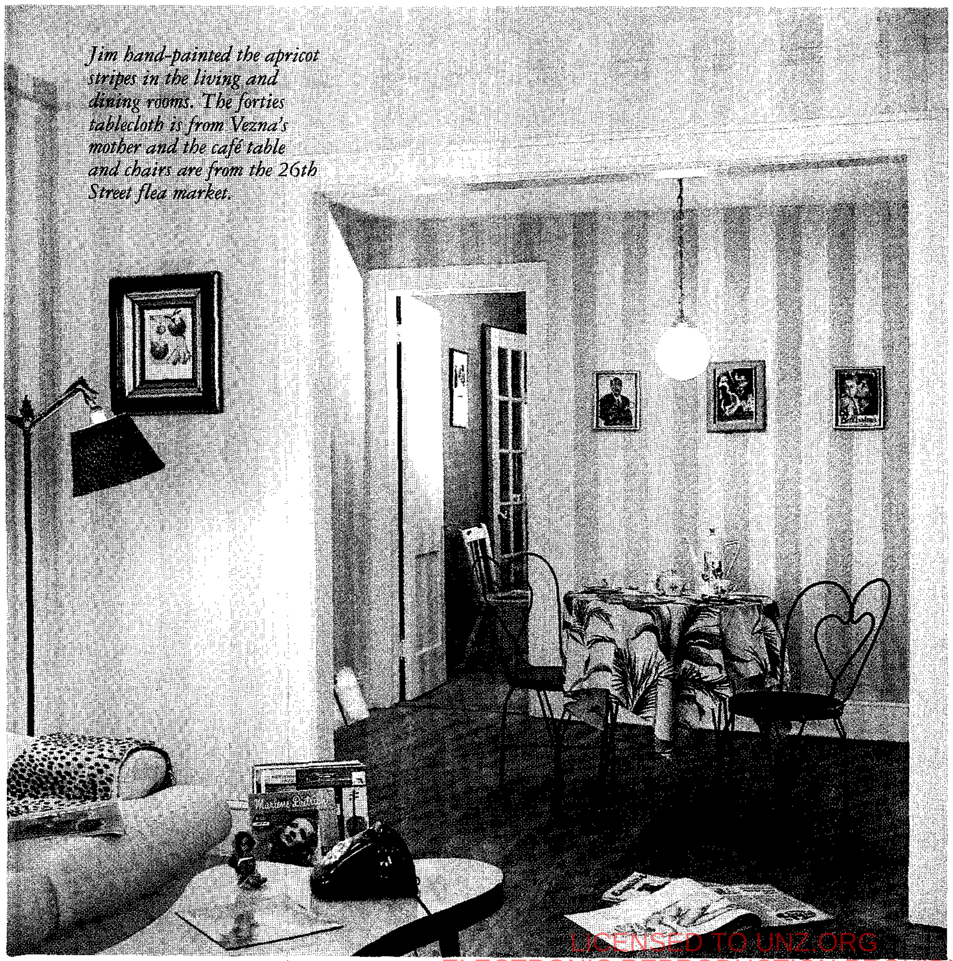


The bedroom, says Vezna, was decorated to feel like "a seaside cottage by the beach, because that's where we really want to live."

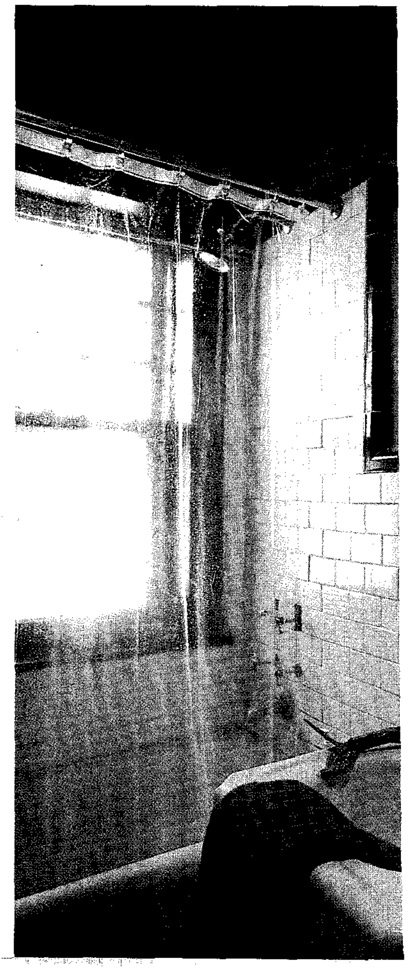


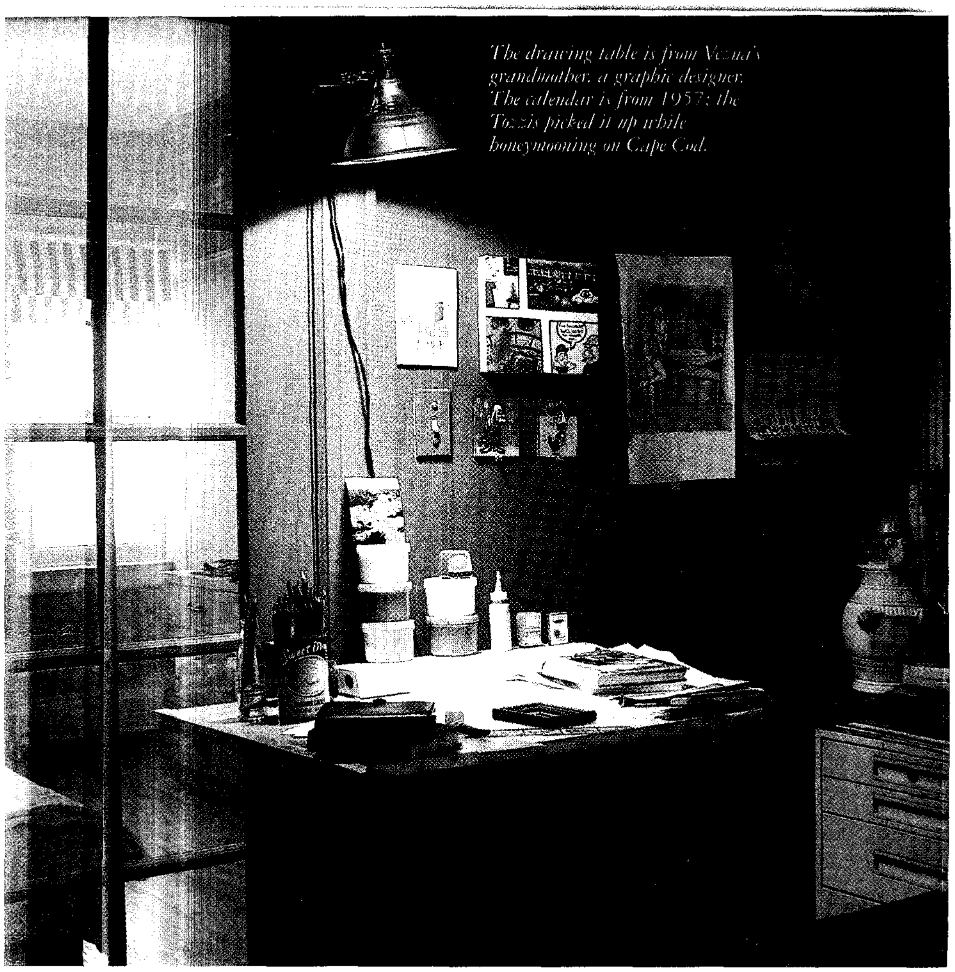
Vezna started collecting pinups when she was 11.

“WE COLLECT OLD MAGAZINES FROM THE FORTIES TO IN



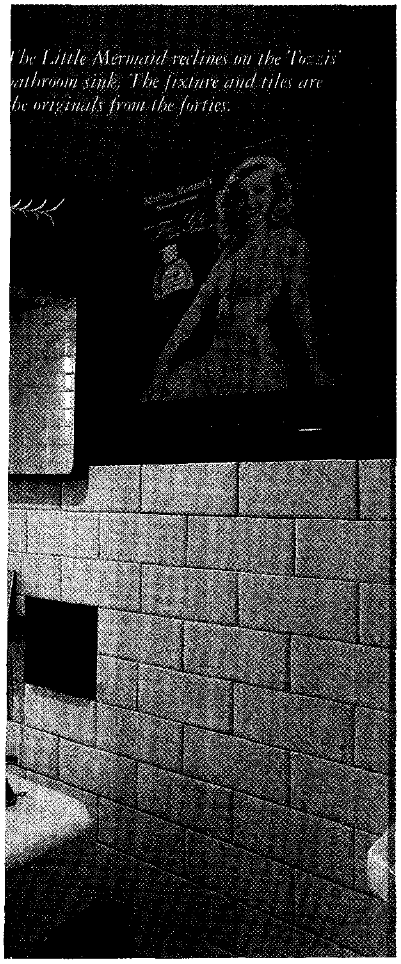
Jim hand-painted the apricot stripes in the living and dining rooms. The forties tablecloth is from Vezna's mother and the café table and chairs are from the 26th Street flea market.



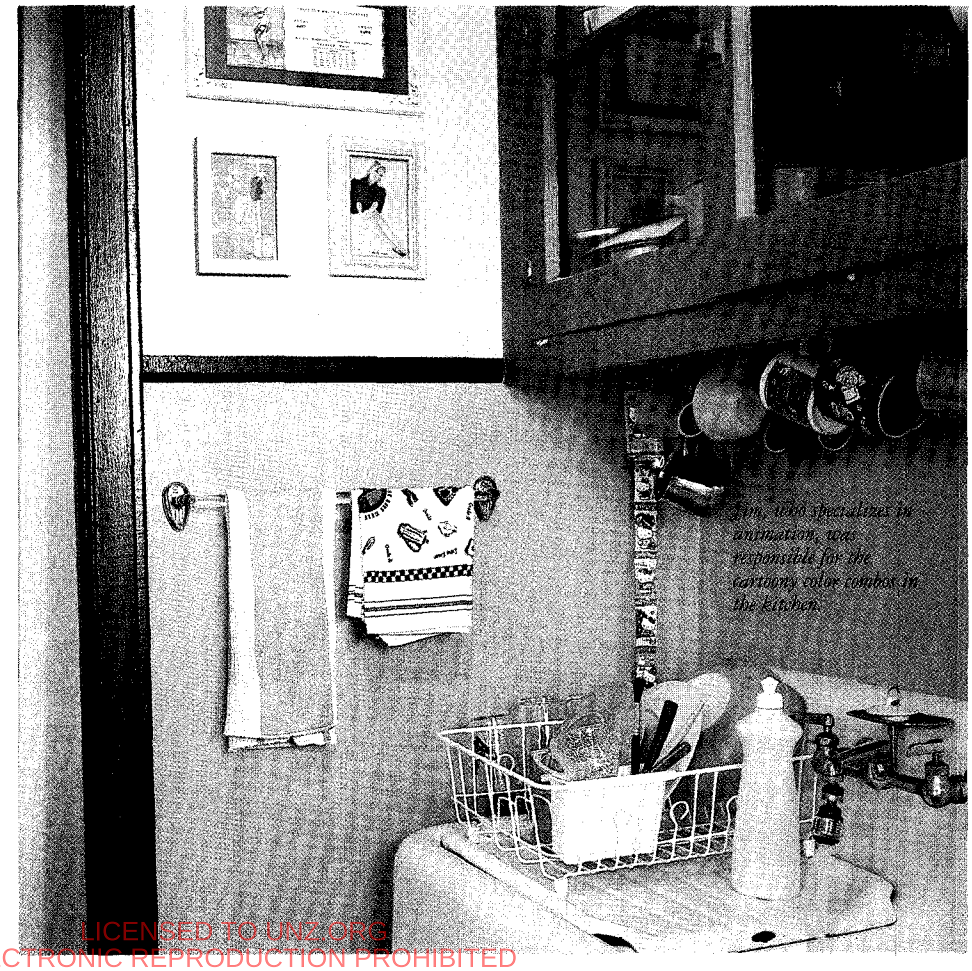


The drawing table is from Vezna's grandmother, a graphic designer. The calendar is from 1957: the Tozzis picked it up while honeymooning on Cape Cod.

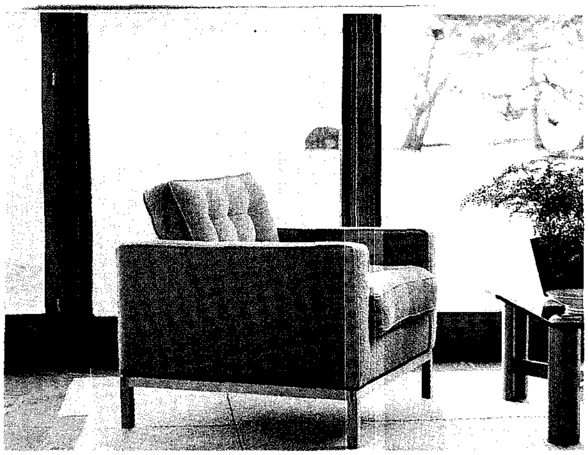
OUR DECORATING AND OUR VIDEOS," SAYS VEZNA TOZZI.



The Little Mermaid reclines on the Tozzis' bathroom sink. The fixture and tiles are the originals from the forties.



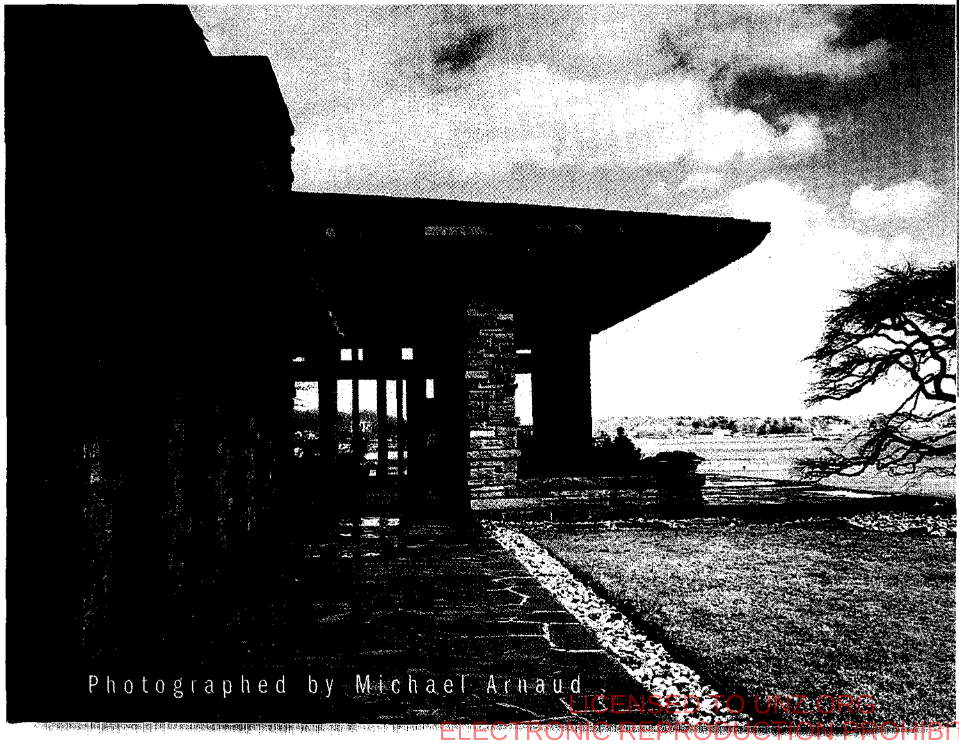
Jim, who specializes in animation, was responsible for the cartoony color combos in the kitchen.



"I think you will find something lasting in your adventure with me," Frank Lloyd Wright wrote Max Hoffman in 1959. The Park Avenue car dealer had commissioned the impossible genius to build the house seen in these pages, and now that it was finished, Wright was demanding payment. "Do not forget that the distinguished character of your beautiful home, furnished and planted, complete, is no accident. And please try to remember that your difficulties encountered in doing the superior thing were shared by your architect."

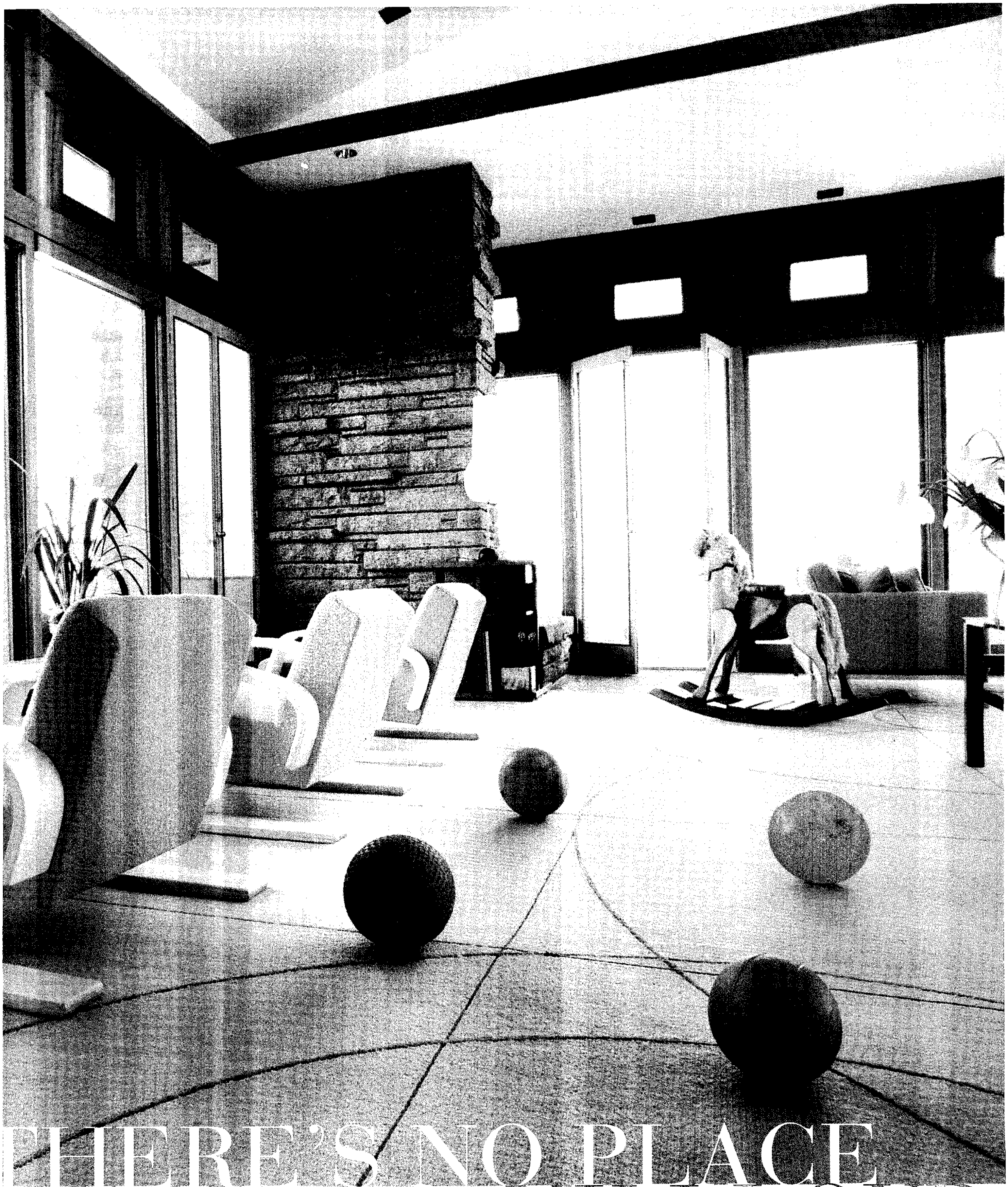
No one justified himself to the public more than Mr. Wright, who had very definite ideas about fireplaces (loved them), sash windows (hated them), and interior decorators ("inferior desecrators"). Still, much has been made of the almost perverse, non-user-friendly aspects of his homes. That the roofs leak is something his enthusiasts—and the current owners of this Westchester County weekend house—must grapple with. But then, this "seaside cottage" was never treated like a museum by its tenants. Max Hoffman passed on the busy rug Wright designed for the living room and forced the master to build a

The couple who live here have two small children, and the furnishings had to withstand quotidian wear and tear. The Alvar Aalto chairs face the swimming pool, and "during the day," says the owner, "we tend to use the seats to be connected to what's happening outside." The kids like to play board games on the cypress bench designed by Emanuela Frattini Magnusson.



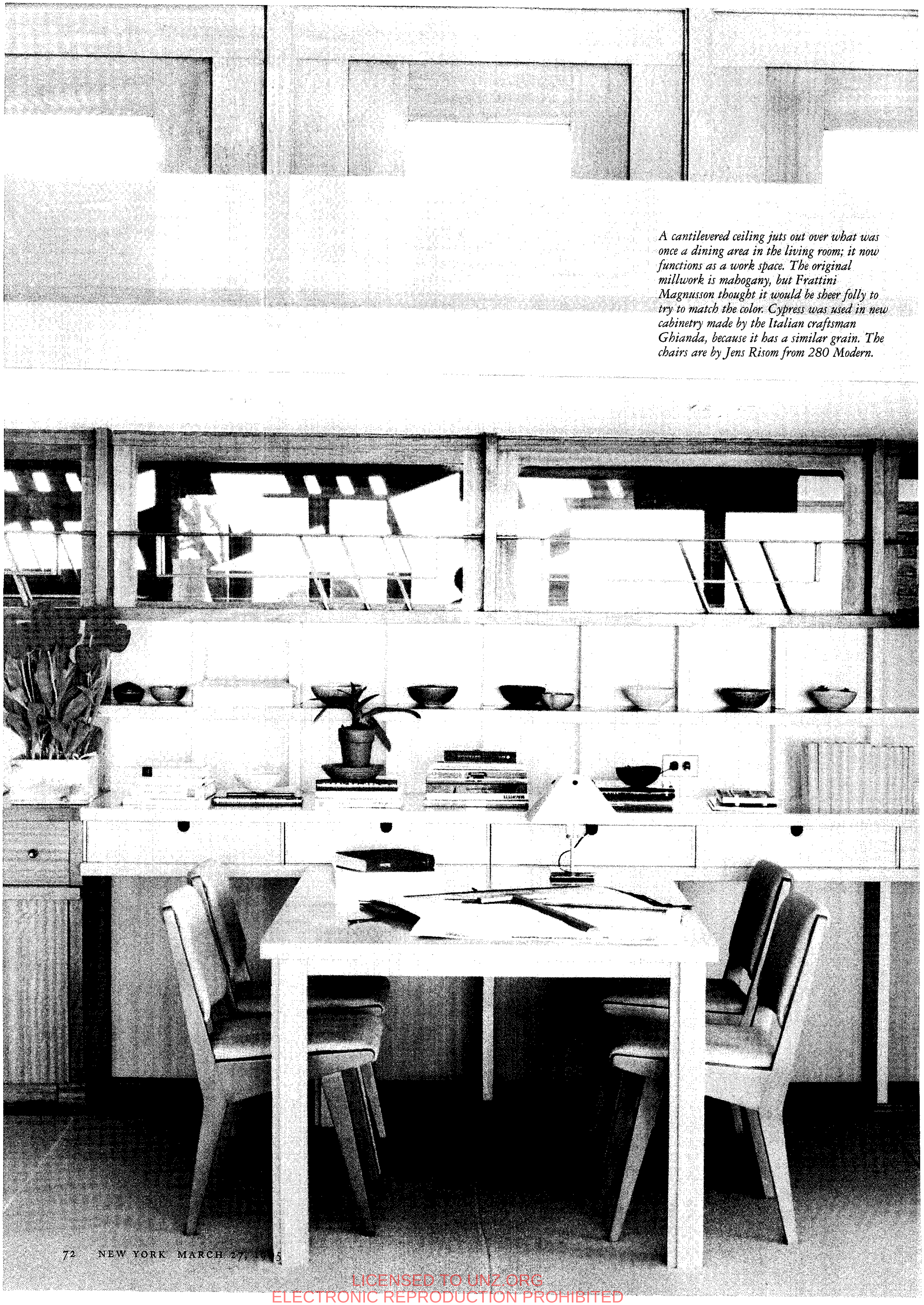
Photographed by Michael Arnaud

"The exterior of the house appears to be such a strong statement," says the owner. "I was afraid it would be like living in a hunk of Roquefort cheese." Wright loved to blur the distinctions between inside and out; almost every room has window doors. The nature-loving architect planted the Japanese maple, which can be seen from the living room.



THERE'S NO PLACE LIKE A FRANK LLOYD WRIGHT HOME

The Fifties



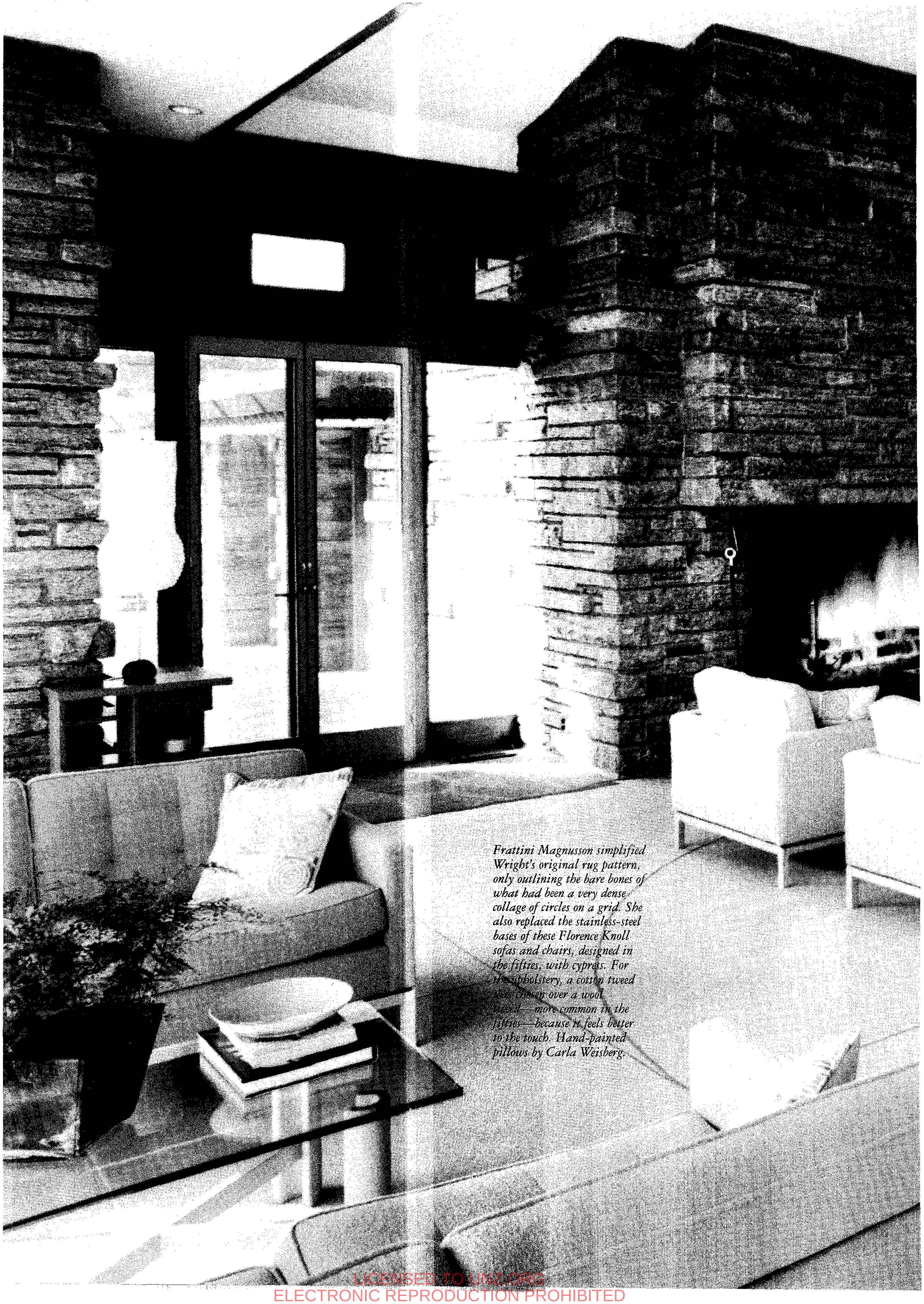
A cantilevered ceiling juts out over what was once a dining area in the living room; it now functions as a work space. The original millwork is mahogany, but Frattini Magnusson thought it would be sheer folly to try to match the color. Cypress was used in new cabinetry made by the Italian craftsman Ghianda, because it has a similar grain. The chairs are by Jens Risom from 280 Modern.

vast, enclosed garage for his fleet (which the architect surely loathed—he preferred carports). Another wing arrived in 1972, courtesy of Wright's Taliesin apostles in Arizona; the second owner just couldn't live without a decent dining room and kitchen.

When an investor and his wife bought the house two years ago, the prickly question remained: how to respect the signature structure without becoming a prisoner of the house and its foibles. The owner turned to a Milan-trained architect, Emanuela Frattini Magnusson, because "she didn't have that fawning reverence." Frattini Magnusson paid attention to comfort and subtlety as she yanked the house into the nineties while preserving the integrity of the architecture. First to go were the remnants of a graceless seventies decorating job. Then came new coffee tables,

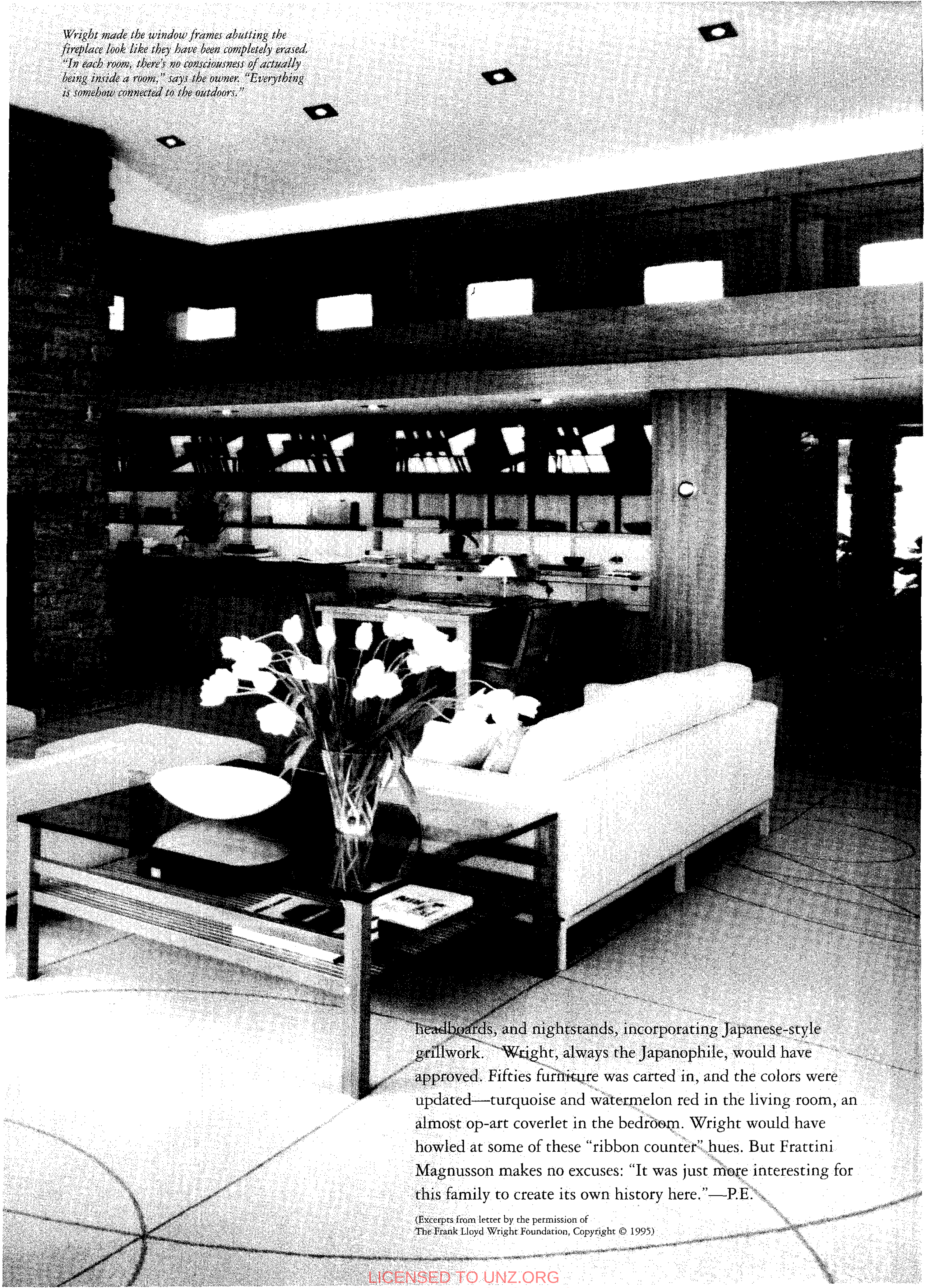
Above: Compared with his living rooms, Wright's bedrooms were usually small and low-ceilinged. A cantilevered canopy makes the room all the more intimate and places emphasis on the horizontal.

Right: The foyer marks the beginning of the 1972 addition. The cutout clerestory windows are original to the house and cast golden shadows from dawn till dusk—an almost mystical effect. This is the only house in which Frank Lloyd Wright used amber glass.



Frattini Magnusson simplified Wright's original rug pattern, only outlining the bare bones of what had been a very dense collage of circles on a grid. She also replaced the stainless-steel bases of these Florence Knoll sofas and chairs, designed in the fifties, with cypress. For the upholstery, a cotton tweed was chosen over a wool tweed—more common in the fifties—because it feels better to the touch. Hand-painted pillows by Carla Weisberg.

Wright made the window frames abutting the fireplace look like they have been completely erased. "In each room, there's no consciousness of actually being inside a room," says the owner. "Everything is somehow connected to the outdoors."



headboards, and nightstands, incorporating Japanese-style grillwork. Wright, always the Japanophile, would have approved. Fifties furniture was carted in, and the colors were updated—turquoise and watermelon red in the living room, an almost op-art coverlet in the bedroom. Wright would have howled at some of these "ribbon counter" hues. But Frattini Magnusson makes no excuses: "It was just more interesting for this family to create its own history here."—P.E.

(Excerpts from letter by the permission of
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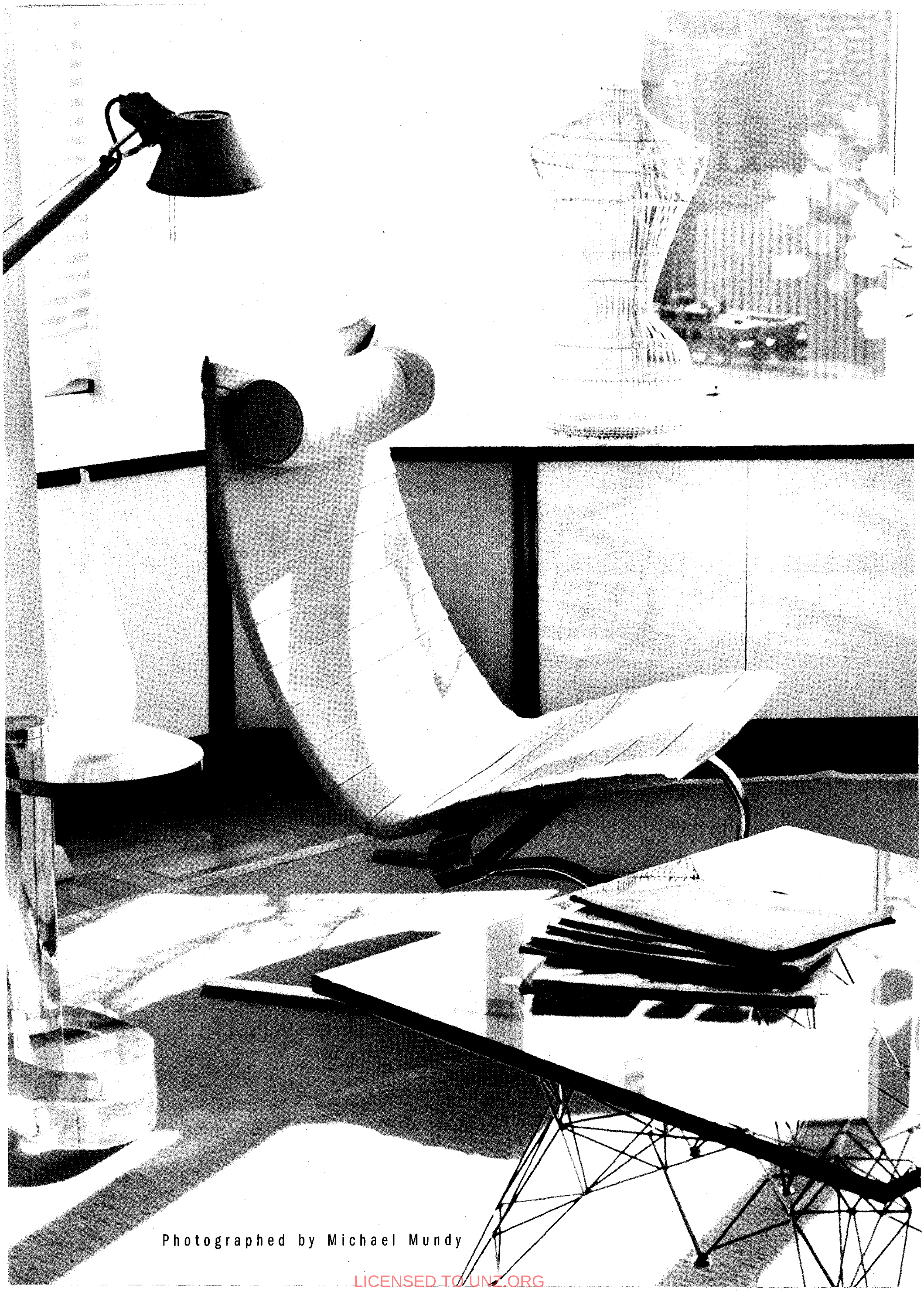
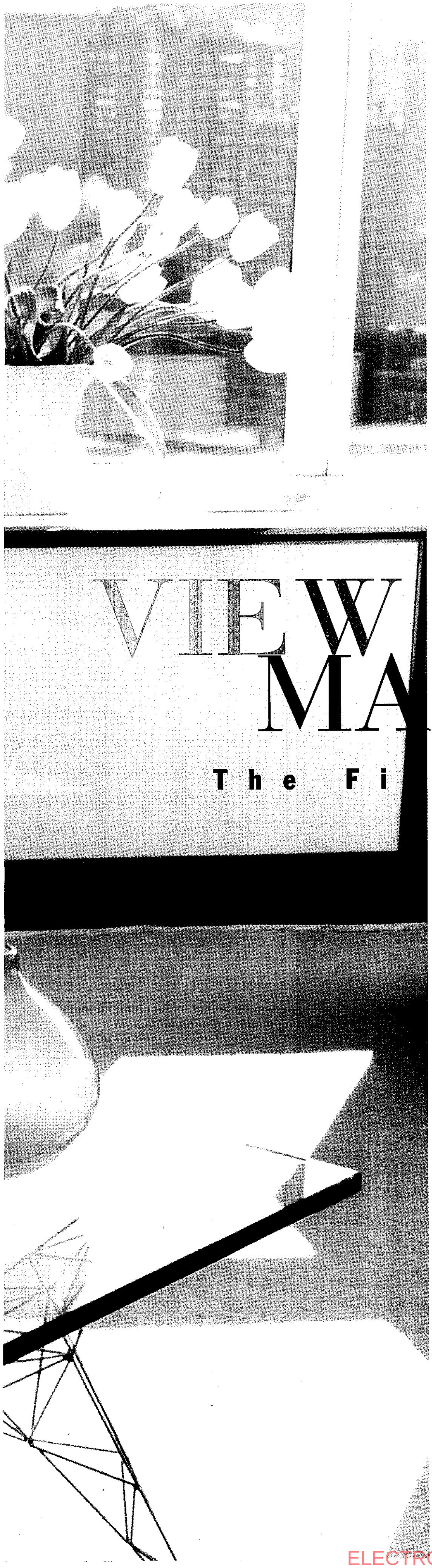


Photographed by Michael Mundy

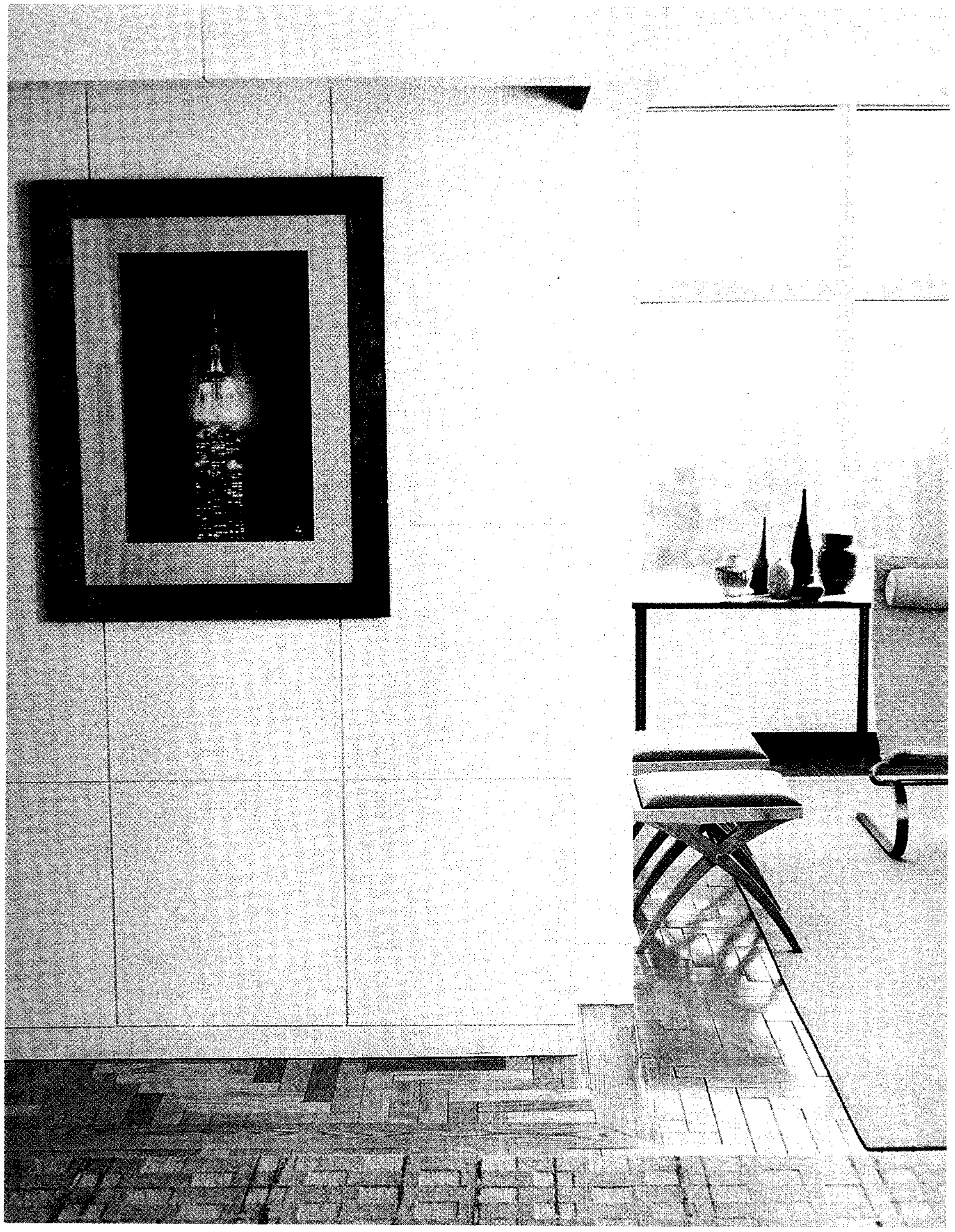
VIEW MASTER

The Fi ties and Sixties

A window seat on a 747 has nothing on the view from this fifty-sixth-floor condominium in an Upper West Side high-rise. Looking around his own virtual observation deck, the owner, who runs a gallery and collects vintage posters and photographs, thought the space cried out for a modern look but an "eccentric modernism" that would reflect his taste and his appreciation of Man Ray, Lartigue, and Robert Doisneau—some of his favorite photographers.

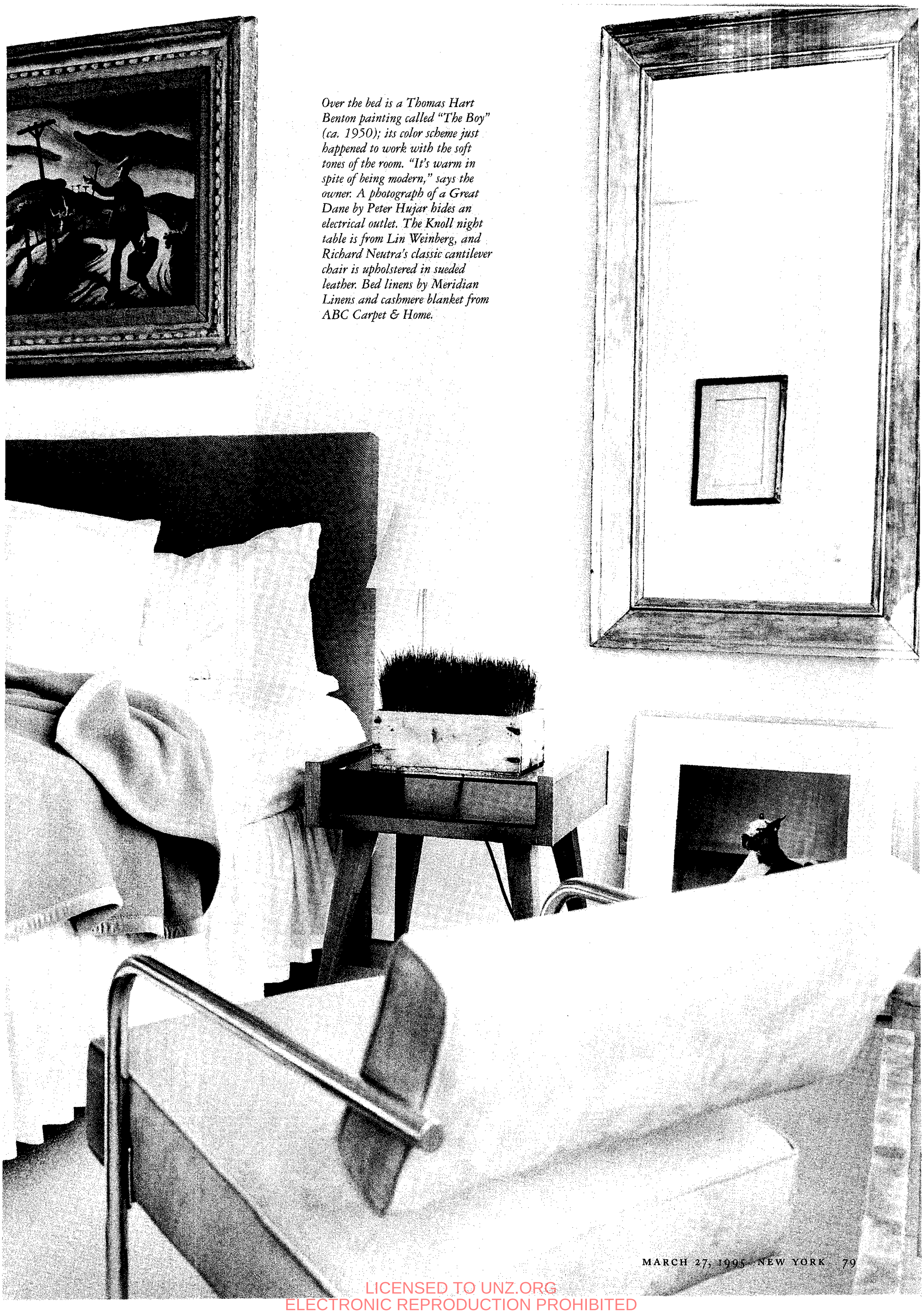


With an incredible 180-degree window wall, the apartment cried out for furnishings that would maximize the light. The base of the coffee table by Tom Dixon (available at Themes and Variations, London) reminds the owner of the Eiffel Tower; the virtually transparent truss casts striking shadows. Steel-and-milky-glass cabinets hide the heating-and-air-conditioning units and provide extra storage space. An almost surrealist white wicker bust form and the forties creamware hourglass vase pay homage to Man Ray. The Lucite-and-glass side table by Fontana Arte is prismlike, and the sixties Venetian vase is a nod to the surrounding skyscrapers. Steel-and-leather lounge chair by Poul Kjaerholm (1967), at ICF.



Shelton, Mindel & Associates Architects was called in to rid the interior of its office-building trappings and bring in objects and furniture that play well with the spectacular light. Needless to say, the client is now on cloud nine.—P.E.

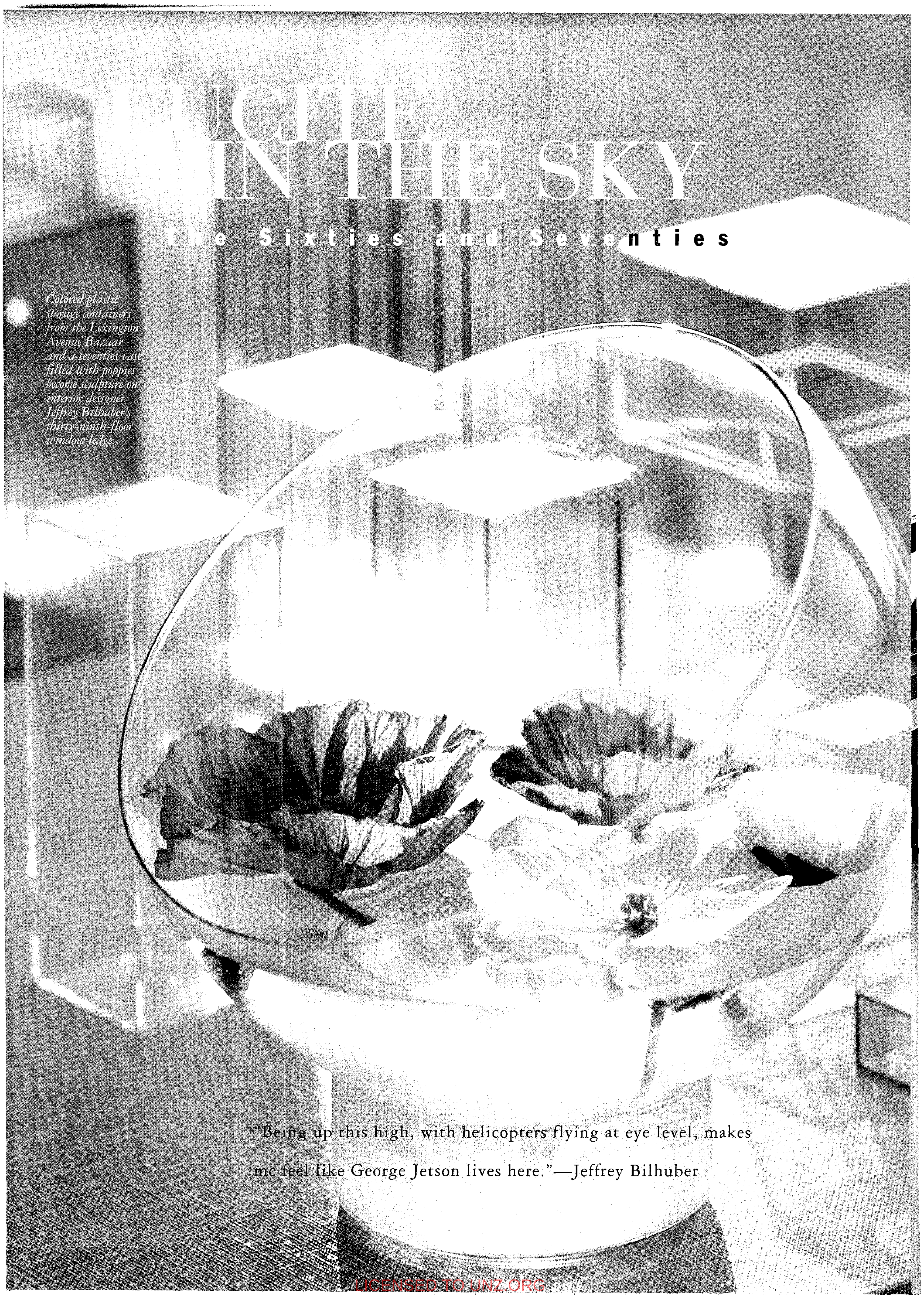
The entryway is all about skyline. Sheila Metzner's photograph of the Empire State Building is only a hint of the view just around the corner. A collection of Scandinavian ceramics from the fifties and sixties, meticulously arranged on the windowsill, mimics the skyscrapers beyond. The wall paneling and the worsted-wool-and-silk "City Blanket" rug designed by Shelton, Mindel & Associates make reference to the street grid 56 stories below.



Over the bed is a Thomas Hart Benton painting called "The Boy" (ca. 1950); its color scheme just happened to work with the soft tones of the room. "It's warm in spite of being modern," says the owner. A photograph of a Great Dane by Peter Hujar hides an electrical outlet. The Knoll night table is from Lin Weinberg, and Richard Neutra's classic cantilever chair is upholstered in sueded leather. Bed linens by Meridian Linens and cashmere blanket from ABC Carpet & Home.

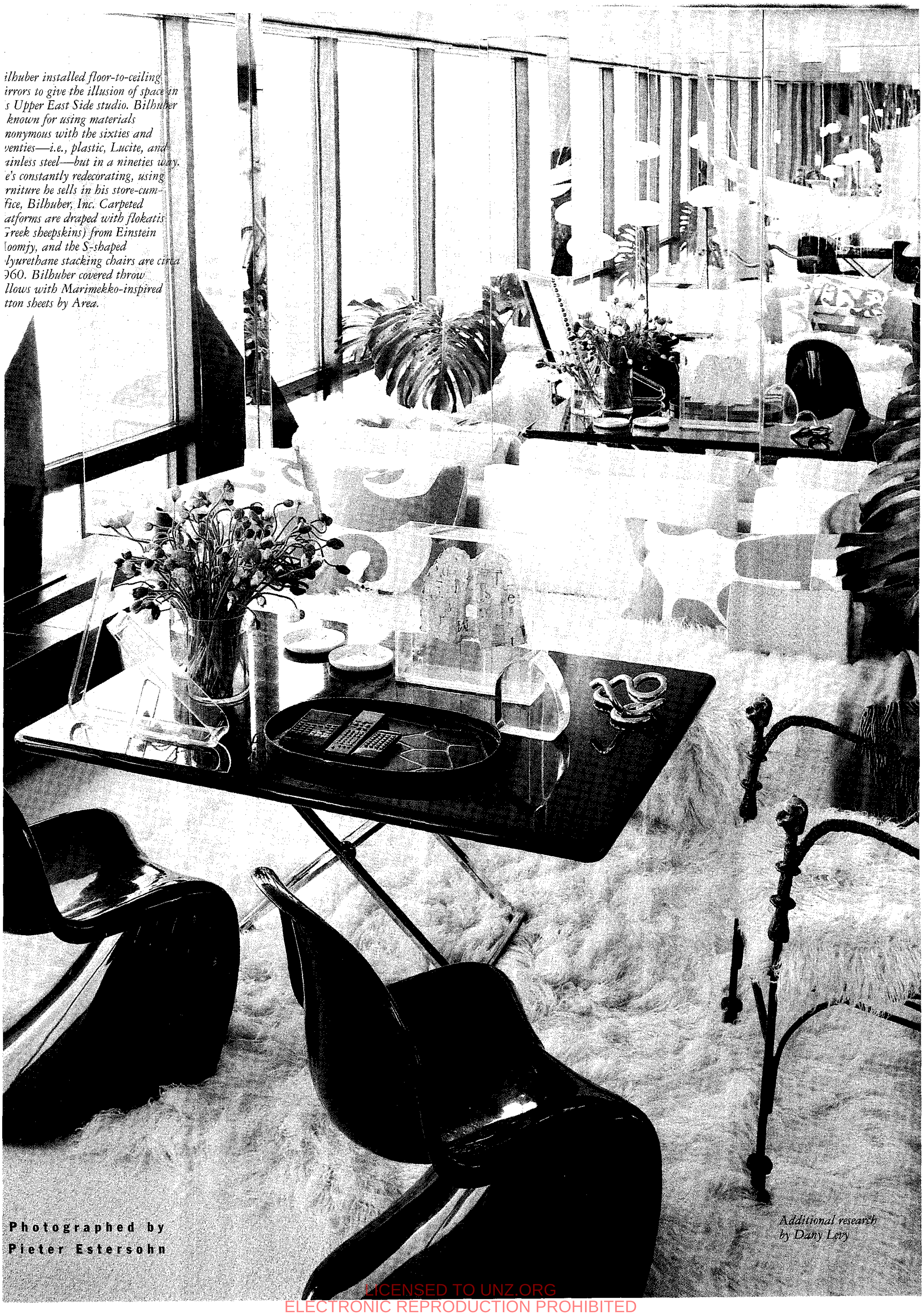
LUCITE IN THE SKY

The Sixties and Seventies



Colored plastic storage containers from the Lexington Avenue Bazaar and a seventies vase filled with poppies become sculpture on interior designer Jeffrey Bilhuber's thirty-ninth-floor window ledge.

"Being up this high, with helicopters flying at eye level, makes me feel like George Jetson lives here."—Jeffrey Bilhuber



ilhuber installed floor-to-ceiling irrors to give the illusion of space in 's Upper East Side studio. Bilhuber known for using materials nonymous with the sixties and venties—i.e., plastic, Lucite, and ainless steel—but in a nineties way. e's constantly redecorating, using rniture he sells in his store-cum-fice, Bilhuber, Inc. Carpeted atforms are draped with flokatis Greek sheepskins) from Einstein loomjy, and the S-shaped lyurethane stacking chairs are circa 960. Bilhuber covered throw llows with Marimekko-inspired tton sheets by Area.

Photographed by Pieter Estersohn

Additional research by Dany Levy

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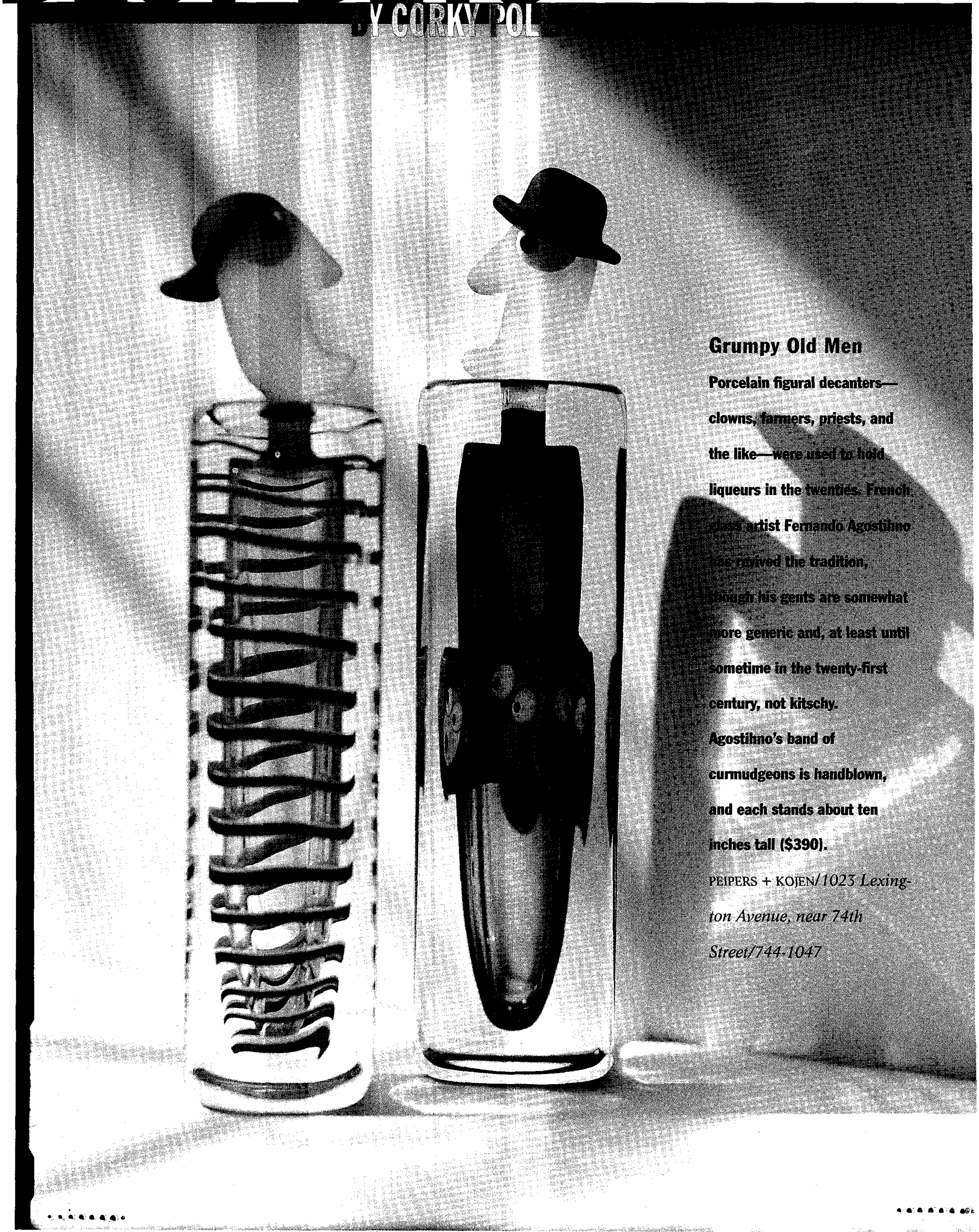
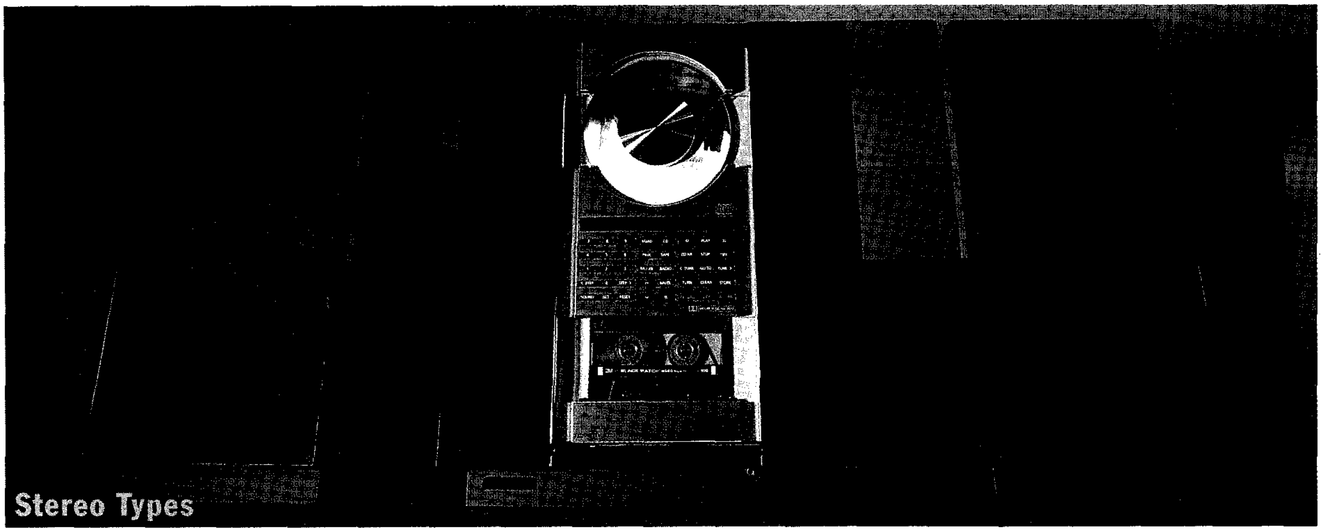


Grumpy Old Men

Porcelain figural decanters—clowns, farmers, priests, and the like—were used to hold liqueurs in the twenties. French glass artist Fernando Agostihno has revived the tradition, though his gents are somewhat more generic and, at least until sometime in the twenty-first century, not kitschy. Agostihno's band of curmudgeons is handblown, and each stands about ten inches tall ($390).

PEIPERS + KOJEN/*1023 Lexington Avenue, near 74th Street/744-1047*



Stereo Types

It's the way they look and the way they work that set Bang & Olufsen's components apart from other makers'. Now the Danish company has opened its first New York retail outpost, and for aficionados, it's a bonanza. First, there's the BeoSound 2000. It's a mere four inches deep, yet it houses an AM/FM radio, a CD player, a cassette deck, and speakers. Slide your hand in front of the glass door and it glides open for access to the control panel. The sleekly stacked BeoSystem 7000 (there are no visible keys or buttons) has all of the above, plus a turntable with a tangential arm. Since Bang & Olufsen's technology links the company's audio and visual products, they can all be controlled with a single remote. (From $100 for a telephone to $1,595 for the BeoSound 2000 to $5,100 for the BeoSystem 7000.)

BANG & OLUFSEN/*952 Madison Avenue, at 75th Street/879-6161*

Small Change

A snappy-looking diaper bag is even more difficult to come by than a newborn who sleeps through the night. Now, thanks to Tote Le Monde, there's a bag without cute bears, cute bunnies, or cute flowers—in fact, it doesn't even come in pastels. Le Monde's is made of a cheery red-and-yellow (or black) Cordura nylon and can be used as either a shoulder bag or a hands-freeing backpack. Of course, it's fitted with all the baby necessities: a changing pad, a zip pouch for soiled diapers, and interior pockets for bottles ($98).

IBIZA/*46 University Place, near 9th Street/533-4614*
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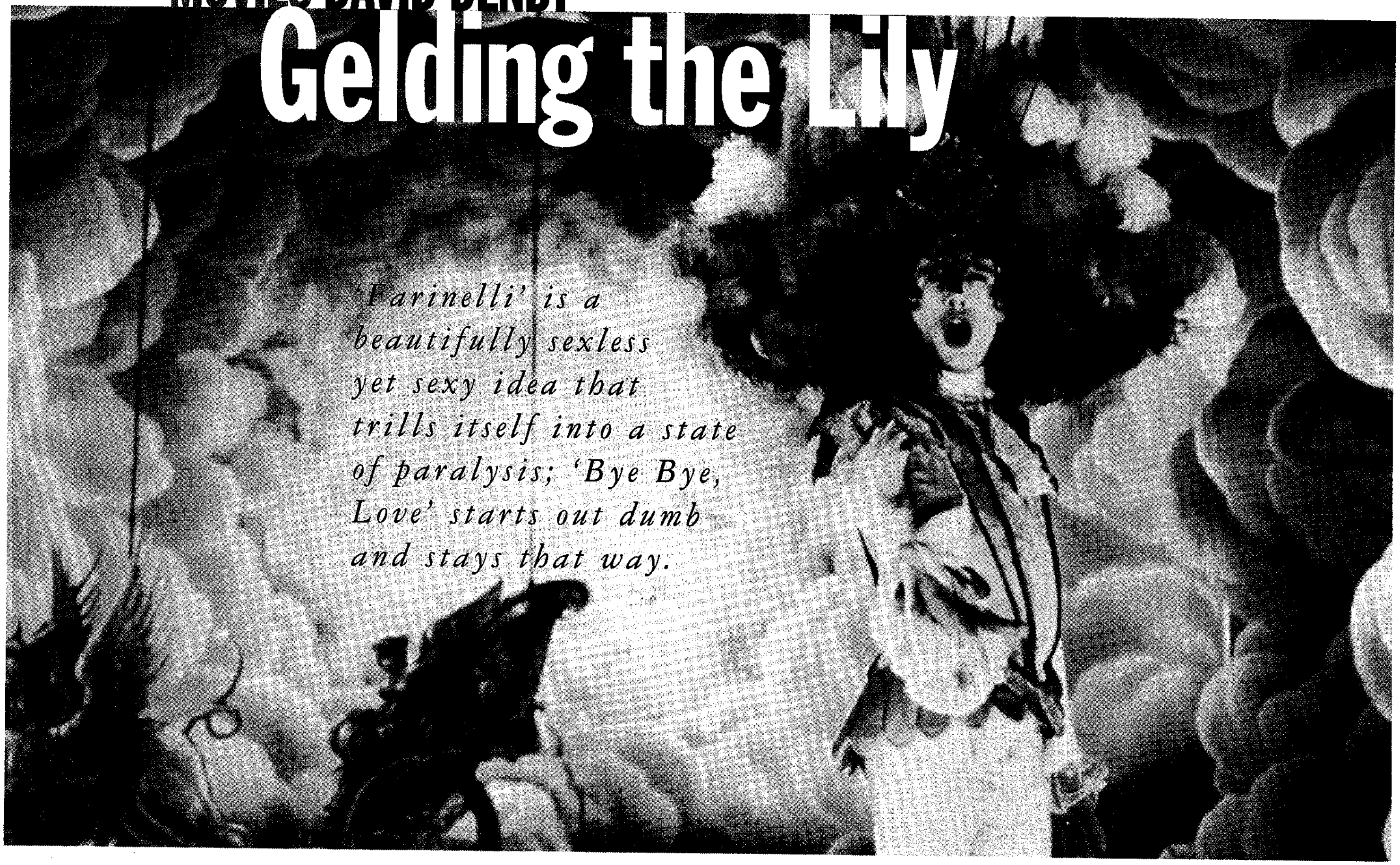
Gelding the Lily



'Farinelli' is a beautifully sexless yet sexy idea that trills itself into a state of paralysis; 'Bye Bye, Love' starts out dumb and stays that way.

Stéfano Dionisi as the eighteenth-century castrato Farinelli: A rock star for his time, he descends from the heavens into the hell of fraternal co-dependency.

FARINELLI (STÉFANO DIONISI), STAR OF THE EIGHteenth-century opera stage, descends from the heavens in a floating cloud, plumes sticking straight up from his helmet. Before he opens his mouth, he might be any flamboyant singer in a campy opera. But the hero of **Farinelli** is a castrato, a virtuoso performer with the lung power of a man and the vocal range of a woman, and the sound of his voice is so penetrating, it causes people of both sexes to tremble and faint. After the performance, women go backstage and caress Farinelli's body. They don't need to be seduced; they're already aroused, and more than ready for sex, which poses no dangers—though castrati can get erections, they can't really ejaculate (a fact that would make them very popular in the anti-bodily-fluids nineties).

The castrati were the rock stars of the eighteenth century, and Farinelli (a real singer) was reputed to be particularly attractive. But who can play a role that combines glory and humiliation in so bizarre a fashion? Oddly, no actor or singer was willing to prepare for the role . . . properly. (De Niro gained 60 pounds to play Jake La Motta, but even he might have hesitated before achieving authenticity for *Farinelli.*) Stéfano Dionisi, the handsome Italian who plays Farinelli, looks like Daniel Day-Lewis in his androgynous-lord-of-the-trees phase, but Dionisi's relation to Day-Lewis is rather like that of Richard Gere to Marlon Brando; he's self-involved and gloomily narcissistic. I'm not sure who *should* play a castrato. Camille Paglia, perhaps?

And what to do for the voice? The sounds that director Gérard Corbiau matched to Dionisi's lip movements were created electronically—"morphed"—by mixing together the voices of an American countertenor, Derek Lee Ragin, and the Polish soprano Ewa Mallas Godlewska. What results is extraordinarily agile and capable of holding notes for an eternity (a castrato specialty). But it doesn't sound real, and after a while, the hollow, slightly metallic tones gave me the creeps.

The castrato was an unnatural human invention that nevertheless had a certain musical logic to it. Modern technology can never quite simulate the sound, and the techno-wizardry only increases our sense of remoteness from an age both demanding and cruel in its pleasures. At the height of the castrato craze in the early eighteenth century, parents offered their 8- or 9-year-old boys to the knife on the slight chance that they might become famous singers; most of them, of course, got no further than the local church choir and led wretchedly unhappy lives (they were usually obese as well). Farinelli, born Carlo Broschi, was one of the rare great successes.

This movie, which Corbiau wrote with his wife, Andrée, is mostly devoted to Farinelli's tormented relationship with his older brother, Riccardo Broschi (Enrico Lo Verso), a minor composer who hangs on to his singing-genius brother as long as he can. The two travel around Europe, and Carlo performs music Riccardo writes for him—soulless virtuoso junk, with much ornamentation and floridly empty "runs." The collaboration goes further. After the performances, the women who go to bed with the great Farinelli discover that Riccardo, by prior arrangement, slips into his brother's place at a certain point and completes the act. The brothers have a pact: Carlo gets the women, and Riccardo gets the *"jouissance,"* as one countess, eyes gleaming, puts it. The rapt women accept this substitution, somewhat mysteriously, since it removes from their adventure its added frisson of contraceptive innocuousness.

Farinelli is more sensational than good. Sure, it's sexy in an uneasy, borderline-ludicrous way. Some of the red-velvet bedroom stuff, with beautiful ladies bursting out of impossibly revealing dresses, might be scenes from a *Playboy*

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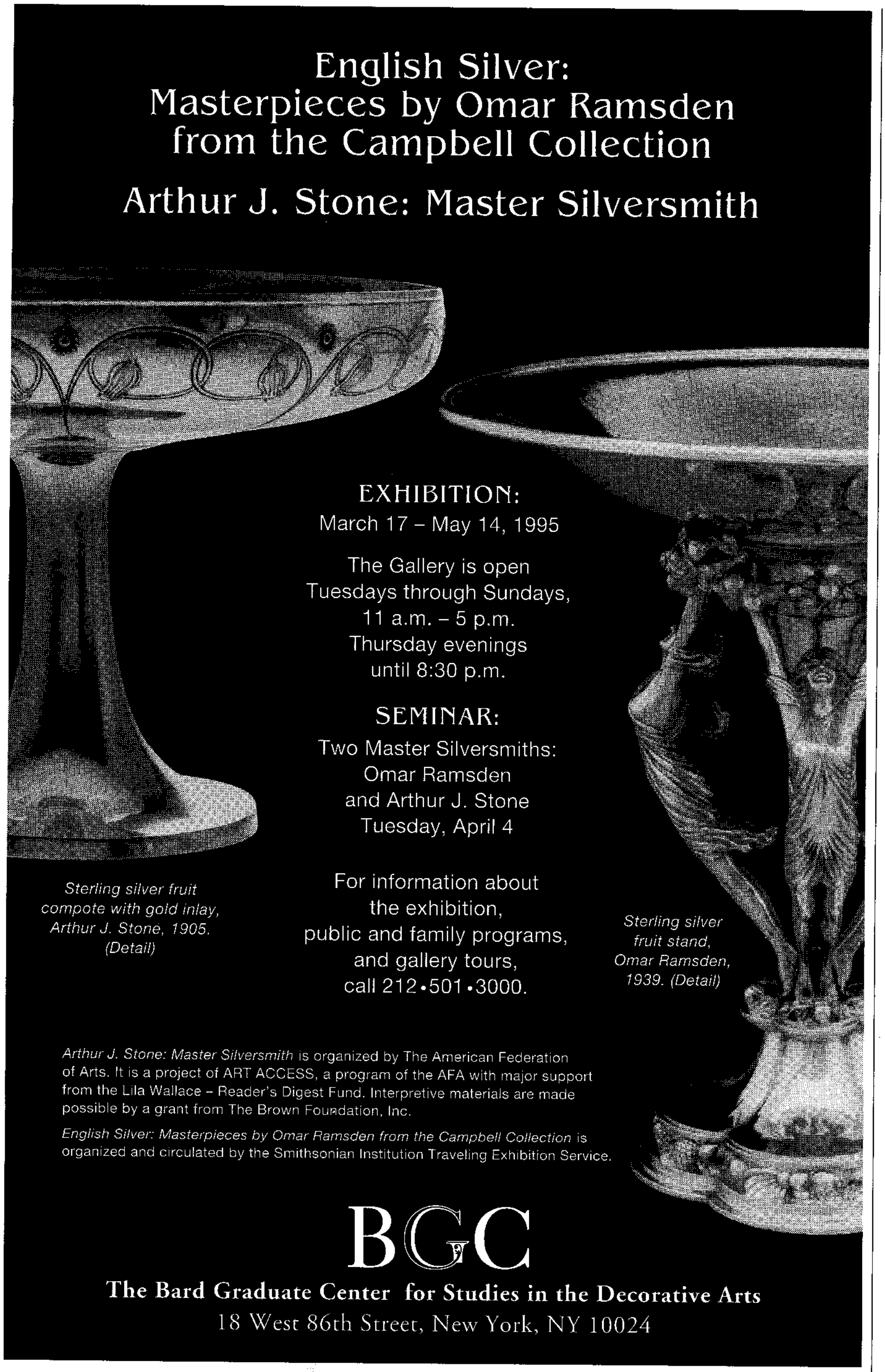
costume party. The gently fantastic opera sets are enjoyable, and some of the music is lovely, especially Handel's *Rinaldo,* which, as everyone in the movie says, puts Broschi's empty compositions in their place.

But neither of the brothers is particularly appealing or commanding. Riccardo is a talentless, calculating poseur, and Enrico Lo Verso, who plays him, alternates between two expressions: a foolish grin and cringing remorse. As Carlo, Dionisi does a lot of beautiful suffering but never makes contact with us or—despite his alleged dependence on his older brother—with Lo Verso either. Held together by guilt and obligation, these two go through so many emotional crises that after a while, we collapse into boredom. The Corbiaus have created a lurid fantasia of mutual need that, dramatically speaking, has nowhere to go.

As if in desperation, the Corbiaus have turned the pragmatic genius Handel (Jeroen Krabbe) into a viciously sarcastic man, a competitive ogre who hates castrati because they have perverted natural writing for the voice. But it is unlikely that Handel ever advanced such an opinion, since the composer wrote some of his greatest roles for castrati (today, the music is usually transposed downward and sung by baritones). Emotionally violent, *Farinelli* is nevertheless irresolute and arbitrary; worse, it fails to dramatize the real irony in the material: that a man who arouses others to ecstasy can never find satisfaction himself. To be the prince of art and never know the simple joy of sex! The Corbiaus may take us to a world of complex pleasures, but they don't have the skill to make it anything more than a historical curiosity.

SEVERAL KEY SCENES IN **Bye Bye, Love** were shot at McDonald's—not just any McDonald's but the huge "production store" where the chain's commercials are made. This should give you some idea of what the director, Sam Weisman, considers an original "look." The movie is about three ordinary guys (Matthew Modine, Randy Quaid, Paul Reiser), all divorced fathers, who don't understand their own feelings or anyone else's, and it's been made in the assumption that the men are exactly like you and me. Well, they aren't; they've been bleached. They live in a suburban nowhere section of Los Angeles, and they have no work they care about. *Bye Bye, Love* is set on a busy weekend in which the men take custody of their kids, and all their problems with children, wives, and other women come to a head. Cutting back and forth among the three, Weisman gets some decent comic momentum going near the end—for a scene or two, the movie lifts itself out of sitcom ordinariness. The highlight: Janeane Garofalo (of *Saturday Night Live*) shows up for a blind date with Quaid and gives a fresh performance as a neurotic so convinced men will find fault with her that she can't even bring herself to order dinner. ■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Sterling silver fruit compote with gold inlay, Arthur J. Stone, 1905. (Detail)

Sterling silver fruit stand, Omar Ramsden, 1939. (Detail)

Arthur J. Stone: Master Silversmith is organized by The American Federation of Arts. It is a project of ART ACCESS, a program of the AFA with major support from the Lila Wallace – Reader's Digest Fund. Interpretive materials are made possible by a grant from The Brown Foundation, Inc.

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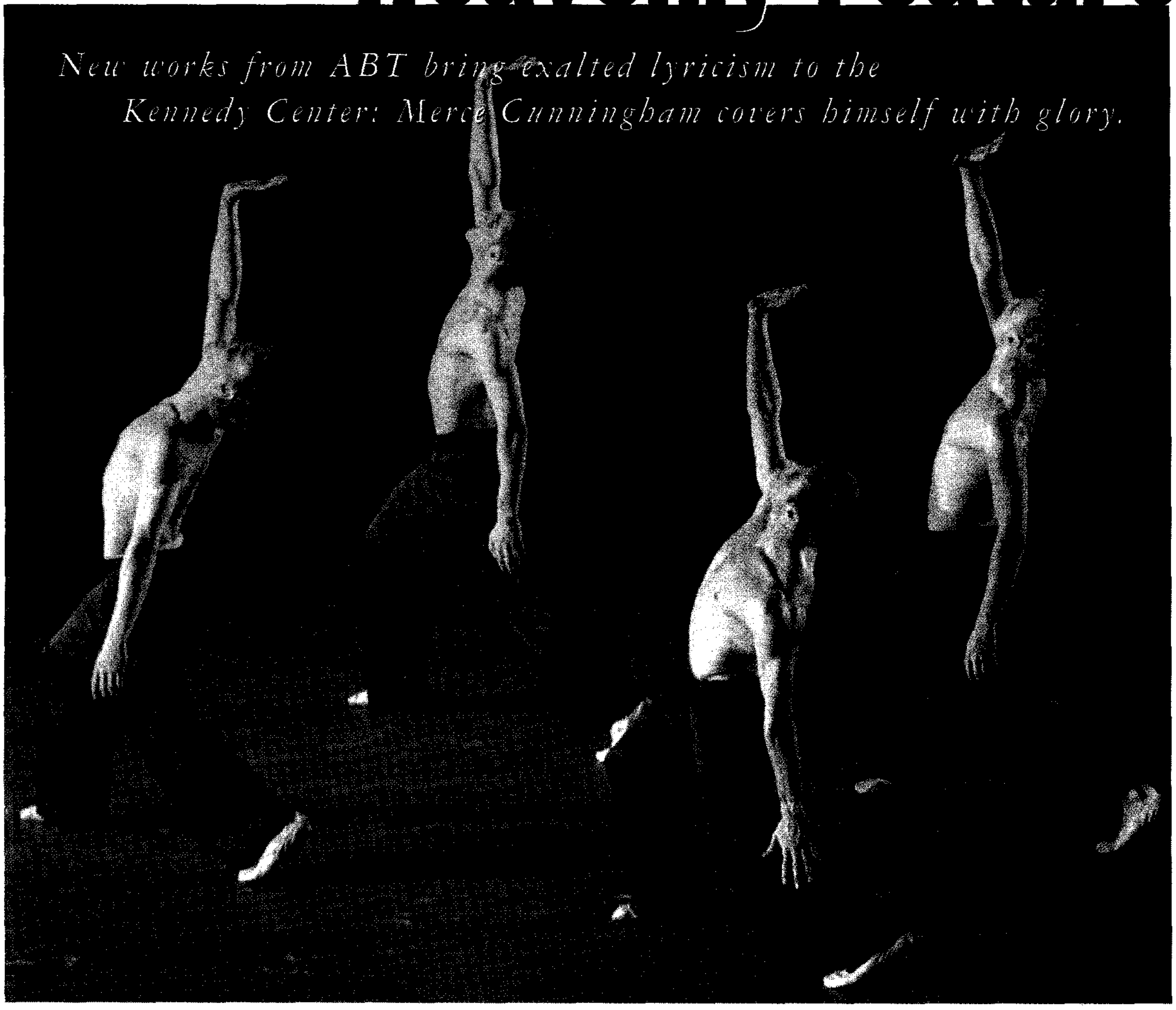

Above: A dark moment in Twyla Tharp's *How Near Heaven.* Below: Lar Lubovitch's *A Brahms Symphony.*

IN RESIDENCE FOR A WEEK AT KENNEDY CENTER, **American Ballet Theatre** unveiled two additions to its repertory, one a commission from Twyla Tharp, who used Benjamin Britten's ravishing tour de force for string orchestra, *Variations on a Theme of Frank Bridge*. Called *How Near Heaven,* the ballet takes a second viewing to sort out, but it has much to offer.

Tharp, who grows continually more easy with the classical vocabulary, seems to have immersed herself in choreography from the music's period; the score was composed in 1937. Her ballet has both the exalted lyricism of Frederick Ashton (who used the same music for a minor work) in *Symphonic Variations* and the turbulent rushing crowds wielded by Leonid Massine in his symphonic ballets. There are configurations, too, that seem inspired by Balanchine's 1933 *Errante* (Tharp might have seen Ilse Bing's evocative photographs of the piece) or his first ballet in America, the 1935 *Serenade.* This perfume of history lends charm to *How Near Heaven,* as well as a poignant dignity.

The sharp wit that is so typical of Tharp surfaces here in the sly twist she gives to conventional ballet hierarchy. In addition to the ensemble of twelve—each member evidently handpicked for individual distinction—there are two female soloists, assigned male partners where necessary, and an ostensible leading couple. This pair, Cynthia Harvey and Charles Askegard, gets the obligatory pas de deux and the only colored (hideous aqua) costumes in the piece. Everyone else wears white, then black, then white again. (The design is by Versace in his nightdress mode.) Very gradually, however, Tharp reveals that the principal figures are the matched women—Paloma Herrera and Kathleen Moore, both dancing gorgeously. They're the guardian angels of the work, who shepherd its little society through some unnamed tribulation (war, with its handmaiden death, I assumed) to emerge serene, rather nearer to Heaven. Similarly, in section after section of the piece, Tharp's steel-trap mind reanimates the conventions of classical ballet, finding ways to make its conventional arithmetic compelling and subverting the genre's inclination to symmetry without jettisoning the device entirely.

The ballet is spiced with Tharpisms: small astonishments such as lifts that lie midway between miracle and accident, and brash, low-down stuff—the pelvis indulging in jazzy rolls, flexed feet defiantly intruding into the realm of suavely pointed ones. Also characteristic, and more important, is the persistent invention we've come to expect from Tharp in devising phrases, in structuring space, in varying the dynamics of the dancing. We take all this for granted, but it's very rare.

The problem with *How Near Heaven* is that Tharp packs into it far more than the viewer can register. The ballet roils with activity, almost all of it

Photographs by Richard Greenhouse.

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news, unaided by reiteration. Less might have been more, though things will settle down some through repeated performance. Premieres are, after all, only first dates.

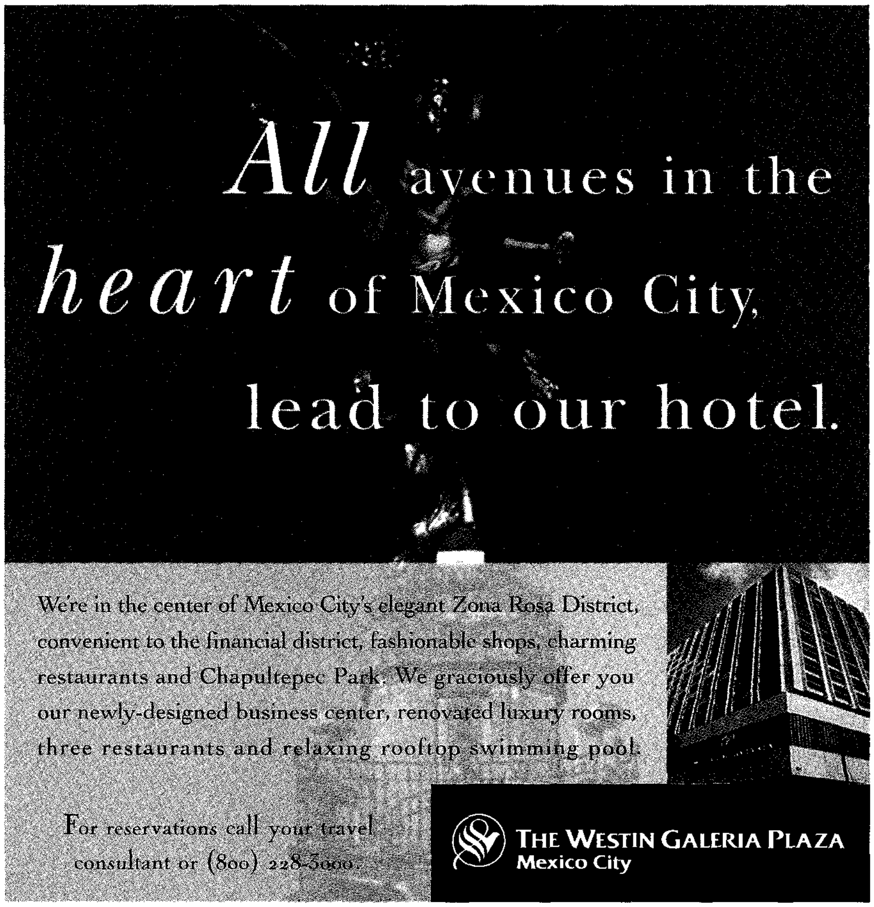
ABT's other new—well, newish—piece is *A Brahms Symphony.* Lar Lubovitch created the dance, using the composer's third symphony, for his modern-dance company in 1985. All but the last movement, that is, which he choreographed when mounting the work on ABT. It is one of Lubovitch's most attractive pieces, full of lush, swooping cross-stage surges and passages in which the solo figures—Moore, Sandra Brown, Keith Roberts, and Johan Renvall—abandon themselves unabashedly to life's "big" emotions. Obviously, Brahms is just the man for Lubovitch. Unfortunately, neither of them knows how to be concise, so the audience may well have had enough long before the ballet has run its course. To some tastes, too, the lack of restraint and the intermittent succumbing to sentiment—in both the music and the choreography—will be off-putting. I liked the handsome plastique quality of the dance—it's like having Isadora Duncan multiplied—enough to bear with its excesses. The sight of Moore, copper hair unbound, wearing an intensely red gown, is alone worth the price of admission.

DANCE

WHEN I DIE AND AM CONSIGNED TO THE underworld, I hope it will be as mysterious and fecund as the realm depicted in **Merce Cunningham's** new *Ground Level Overlay,* given its premiere during the choreographer's two-week season at City Center. I suspect the piece is a memorial of sorts to Cunningham's longtime partner, the composer John Cage. Stuart Dempster, who created the sonorous score, full of haunting reverberations, dedicated his work to Cage. Cunningham himself remains enigmatic—in both his program note and his choreography—as usual; he makes the dance, and you, the viewer, make of it what you will.

If the dance can be said to be "about" anything, I'd suggest its subject is the lavish variety of life, a marvel rendered more precious when seen from the cutoff perspective of death. The black-and-gold palette of the décor and costumes underlines this idea. Leonardo Drew has provided a stunning backdrop—delicate tangles of junk, partially gilded, hanging from a black ground—which Suzanne Gallo has complemented with variations on the theme of a black unitard, giving the dancer's standard-issue rehearsal garb a sexy, sinister chic.

The dancing, designed for fifteen of the sixteen-member company, forgoes the celestial serenity typical of Cunningham's work for an urgent, demonic quality. Most often, it's intense, even frenzied, as if its doers were acutely aware that they had a limited time in which to accomplish their purpose on a given terrain. Frequently it's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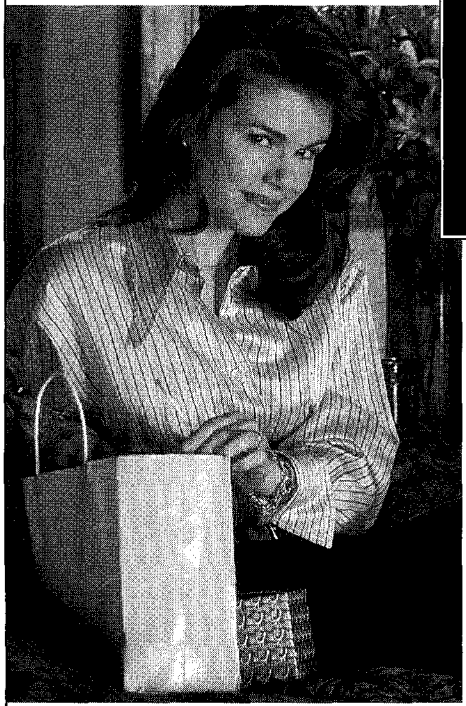
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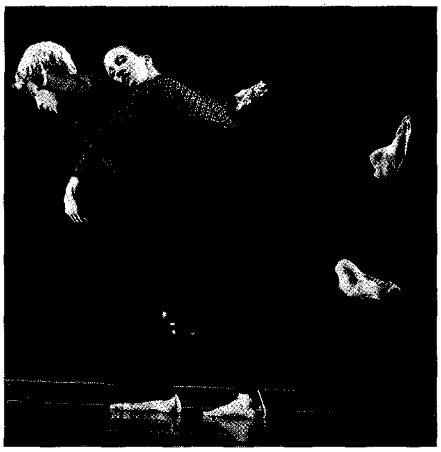
angular and spasmodic—the language of a troubled civilization. Cunningham contrasts the fleet agility that is his hallmark with the motif of a splay-legged, staggering gait. The arms, broken at the elbows, are used with great force, like the horns of a massive beast. At one point, they're raised in expansive, open curves, making the dancers look larger than life, godlike in their very humanity. The partnered work, too, is heroic in style—kept deliberately simple in its content so it can be grand in its effect. Between these primal statements are phrases of immense richness and complexity—a reflection, perhaps, of what the world holds for someone with the instinct to pay close attention.



From Merce Cunningham: *Ground Level Overlay.*

Of all the Cunningham works I've seen, *Ground Level Overlay* is the largest in scope and the deepest in feeling. It made me think of *King Lear.* In scale and achievement, it's an impossible act to follow. Cunningham wisely attempted no other new work this season. Instead, he offered a meticulous revival of the 1959 *Rune,* spare and intimate with its mere six dancers.

It's performed before an ironic "bad-taste" backdrop by Mark Lancaster—a vaguely leafy repeating pattern in moss green and gray that looks like flocked wallpaper and keeps you uncertain as to whether you're indoors or out. The classically cut, velvety pastel dresses for the women (by Lancaster with Suzanne Gallo) are similarly ambiguous. Are we to understand them as street dress or practice clothes? Christian Wolff's lean—you could call it intermittent—score is like heightened ambient sound. These elements reinforce the choreography's effect of segueing between references to real life—activities, relationships—and an abstract world of pure posture and motion operating in space and time. Cunningham himself would probably argue that our notion of opposing poles is artificial; his choreography proposes an eternal continuum.

Rune repeatedly juxtaposes three or all four of the women in its cast with a solo man, the females grouping like a miniature flock of birds or a small social unit

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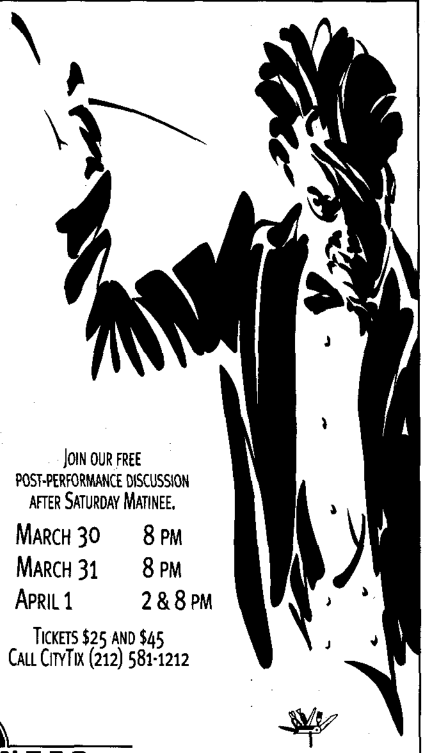

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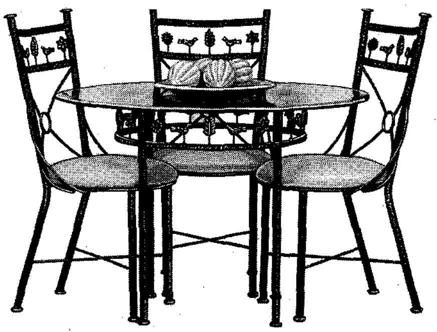

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with a pleasurable secret. When either of the two men works in isolation, at a distance from them, he seems more imposing and far more lonely, a powerful figure whose only emotional resource is self-reliance. The choreography, with its long, suavely sculpted arabesques and its majestic fourth-position stances, has a clear balletic base. Yet it's full of anticlassical material—arms stretched stiff as signposts pointing the way to far-off, unspecified destinations; visceral spills to the floor. Stillness is an even more significant factor in the piece, and, for once, it doesn't seem meditative; it doesn't have that cerebral connotation. It's a plain physical matter. The dancer is just inhabiting the space—*being* there or simply being *there*.

JUST AT THE MOMENT WHEN **Dance Theatre of Harlem** should be applying its long-cultivated gift for dramatic dance to a profound, shattering production of its newly acquired *Prodigal Son*—early Balanchine, and sensational—the company seems to have been devoting itself to purity and nuance in abstract classical work. Apparent in recent performances at the Brooklyn Academy of Music, its accomplishment in this area is a lovely sight, but it doesn't help with *Prodigal.* Surprisingly, the coaching of Suzanne Farrell, the last of Balanchine's ballerina-muses, hasn't helped much, either.

I saw the first cast, with Calvin Shawn Landers in the title role. Landers is a fine technician with an appealing stage personality—that of a raw, endearing youth—but until the closing scenes (lightly but sincerely rendered), in which he realizes his folly and crawls home to unexpected forgiveness, he's no more than a Tom Sawyer. Earlier in the ballet, he operates paint-by-numbers style, with every phrase a separate item, unconnected to the whole by a dance impulse and seemingly devoid of a dramatic one. The character's rebellious pounding of his fists on his thighs, for example, remains a tiny, flat, unmotivated image.

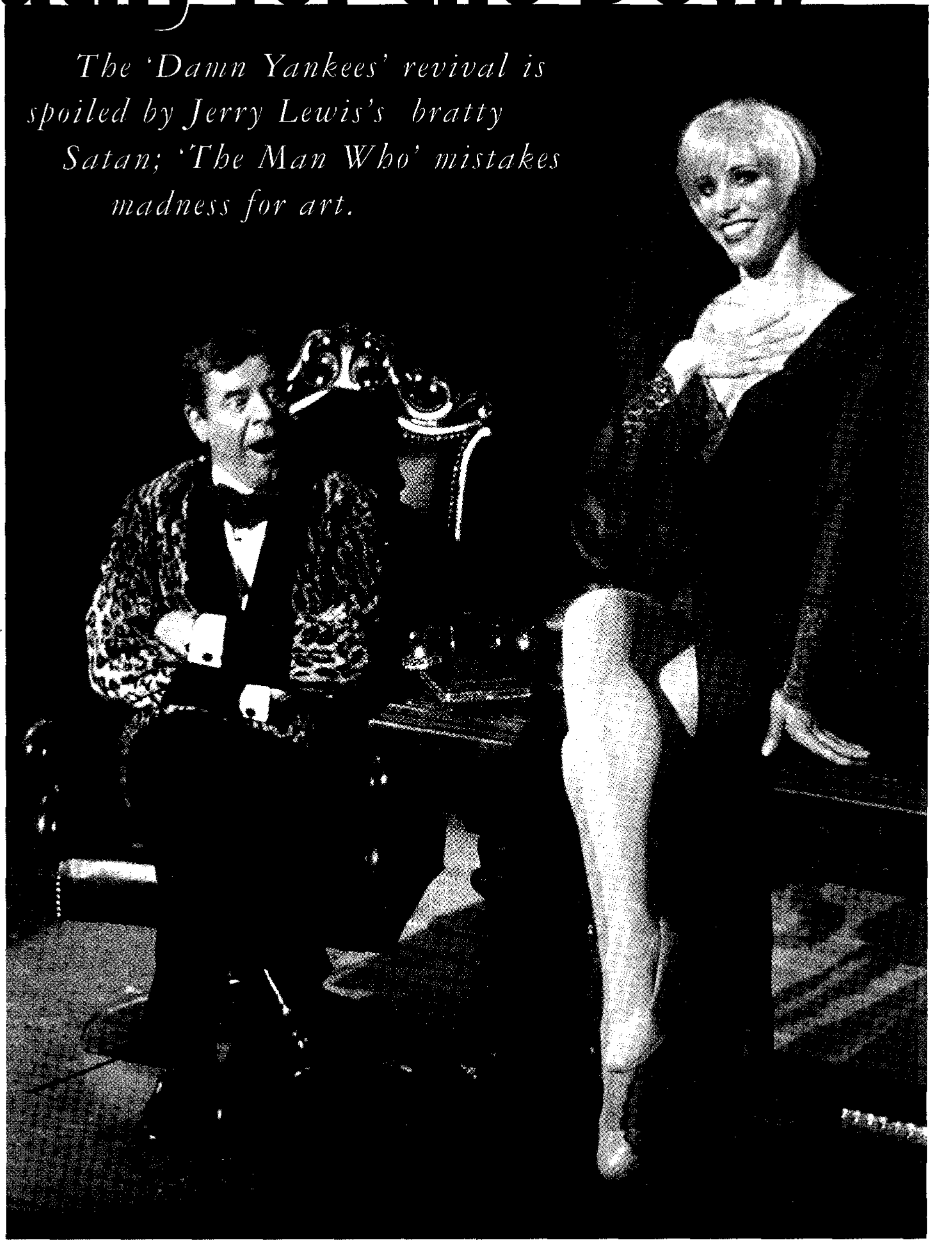
Landers's respect for his material and his eagerness to do right by it—typical of the DTH approach—are praiseworthy and touching. These qualities are behind-the-scenes matters, though. In this case, they should be all but blotted out in performance by the portrait of an uncontainably defiant, yet entirely sympathetic, youth. I wish Edward Villella could be called in to guide Landers. Now head of the Miami City Ballet, where he stages Balanchine works in several styles with notable élan, Villella was the most fiery and convincing Prodigal of his day.

As the Siren, Christina Johnson manages moments where the timing and texture of her moves—Farrell specialties—make her real and interesting. For the most part, though, her siren, instead of being horrifying—a ravening monster of eroticism—is sweetly minxish, a girl you might meet at a mall. ■

THEATER JOHN SIMON

No Sympathy for the Devil

The 'Damn Yankees' revival is spoiled by Jerry Lewis's bratty Satan; 'The Man Who' mistakes madness for art.



Jerry Lewis and Charlotte d'Amboise in *Damn Yankees:* To enjoy children's theater, you usually need to bring children; to enjoy Lewis, you probably need to bring a Frenchman.

TO THOSE WHO REMEMBER RAY WALSTON as the great Applegate (a.k.a. Satan) in the original 1955 production of **Damn Yankees,** Victor Garber seemed only fair in last March's revival. It wasn't until I caught his replacement that Garber loomed large. As Hamlet hath informed us, "The devil hath power/ T'assume a pleasing shape." So why couldn't he have done better than Jerry Lewis? Still, for the first few minutes, Lewis cut a reasonably saturnine figure with a glum petulance about him that didn't displease.

Things soon got worse. Lewis is a comic whose trademark shtick consists of reverting, sometimes predictably, sometimes arbitrarily, to spoiled, jeering, sarcastic brathood. At these moments, the fans go wild, the rest of us merely numb. Comedy is a jewel that must be mined from the material; it is not a pair of baggy pants to be loosely and gratuitously draped over it—especially not if the pants have become threadbare from overexposure. As the nonperformance progressed, my dismay lapsed into indifference.

Lewis's unsuitability reached its height in the rendition of "Those Were the Good Old Days," wherein, after an amusing but irrelevant juggling act with a cane, the supposedly Mephistophelian cachinnation sounded like a belch; the singing, like a growl. There are certain theatrical events an adult can enjoy only if he brings a child to the show. To enjoy Jerry Lewis, you may have to bring along a Frenchman.

In other ways, though, *Damn Yankees* is still a damn good show. Liz Larsen, the new Gloria Thorpe (fearless girl sportswriter), is an almost exact replica of Vicky Lewis; the old faithfuls, led by Linda Stephens, Jarrod Emick, and Dick Latessa, have as much heart as ever. Charlotte d'Amboise, who has replaced Bebe Neuwirth as Lola, the seductress from hell, cuts a finer figure as a dancer and woman but is less evil and less of an actress. And even Jerry is more fun than—see the next review—Jack.

IN *Damn Yankees,* APPLEGATE SINGS ABOUT "THAT GLORIOUS morn/ Jack the Ripper was born." Do not confuse that morn with the murky night **Jack's Holiday** failed to take flight. Nothing can sink a show more surely than the lack of a point, or even a point of view, which one seeks in vain in this pointless musical. The director, Susan H. Schulman, provides a program note about how at the turn of the century, people were obsessed with immortality, with the various ways they might be remembered; how Inspector Thomas Byrnes of the NYPD introduced the mug shot into police procedure; how he was indicted for mishandling the case of Jack the Ripper, who may or may not have come to New York on a bloody visit; and how one newspaperman exposed Byrnes's incompetence.

All this, and more besides, has been stuffed into *Jack's Holiday,* only to rattle around inside it, disparate and desperate, in search of a story. Mark St. Germain, the word man, and Randy Courts, the music and ancillary word man, drag in such far-fetched things as their feelings about drama critics ("When it comes to reviews, there is no such thing as a mercy killing") and their doubts about police, criminals, and crusading journalists. They end up drearily glamorizing the murderer as the show lumbers all over the place yet never once stumbles on a decent tune and lyric.

This same Mark St. Germain did well by *Camping With Henry and Tom;* when he teams up for musicals, however, with Randy Courts—the two also wrote *Johnny Pye and the Foolkiller*—things go radically wrong. Perhaps Death, Jack, and other serial killers are poor subjects for musicals, or, more likely, the problem is with the execution, so to speak. Sondheim and *Sweeney* managed things rather better. Here we are introduced to a boring demi-

Photograph by Carol Rosegg.

monde of waterfront layabouts and prostitutes and a bunch of equally unsavory cops. And, of course, to Jack, the general utility man with a company of touring players from London. Finally, we meet the heroine, Mary Healey, an Irish servant girl who gets knocked up by her evil boss, is fired for her efforts, and has her child taken away from her and adopted by the boss's childless wife. The infant's nursemaid is bribed by Mary, so that the deprived mother can at least occasionally dandle her baby in the park.

Unsurprisingly, the main plot of Jack's sporadic slittings of prostitutes' throats, and of the police and press bumblingly trying to nab the Ripper, does not readily fit into the same pram with the sentimental underplot. Most unclear is why we should care about Mary's throat in particular, since nothing much of interest issues from it. That Mary is played by the gifted Judy Blazer, wantonly wasted on both this role and this show, does make things a bit sadder. The only plus here is the projections by Jerome Sirlin, whose evocative slides of 1891 New York, from his own skillful drawings, prove the ideal way of conveying kaleidoscopically changing locations with speed, economy, and consummate elegance.

ARE CASE HISTORIES FROM A NEUROLOGIST'S files suitable material for the stage? Peter Brook evidently thinks so, and has taken some pages from Dr. Oliver Sacks's book *The Man Who Mistook His Wife for a Hat;* added other case histories he and his associates tracked down; run them past his house dramatist, Jean-Claude Carrière; and come up with **The Man Who.** Just as the title is truncated, so is our understanding of this extensive agglomeration of diversely damaged minds (aphasia, Tourette's syndrome, brain lesions), as four actors take turns playing all these fragmented characters and their sundry doctors in a continuous 100-minute round-robin of examinations and experiments that bleed into one another.

Some of this is morbidly interesting—less prurient if quietly read in a book rather than watched as a communal orgy—some of it is boring; and none of it is my idea of theater. Madness, however pitiful, is not a fit subject for theater. Shakespeare knew this, and his madmen are either mock madmen, like Edgar and the Fool in *Lear,* or, like Lear himself, able to transcend their madness partly through Shakespeare's poetry, partly through a plot twist that fiction permits. Brook toys with real madness (as did the movie *Awakenings,* also based on Sacks's work, where, however, there were long remissions in the madness), and confuses matters further by having his players assume more identities than we can keep straight.

This may have played in French in Paris, but the English version is made even more chaotic by the fact that only one actor, Bruce Myers, can really speak English. Even Brook seems to have forgotten his in exile; thus he translates the French text's *expérience* (experiment) as "experience," which is another possible meaning, but here results in hash. Of the other cast members, David Bennent is German, and speaks with a thick German accent; Sotigui Kouyate is Malian, and speaks with a near-impenetrable French accent; Yoshi Oida speaks with a strong Japanese accent. I am sure that Brook, who practices what I would call Revenge Art—make the theater deliberately into a ruinous eyesore, the benches uncomfortable, the bodies cruelly squeezed into them, the hundred minutes stiflingly intermissionless—exults in our having to hang on the players' lips for dear life, like inexperienced horsemen on wild broncos, but for a hundred minutes of masochism there are other places to go.

Mahmoud Tabrizi-Zadeh plucks and scrapes away at a variety of instruments on the sidelines. But that's nothing compared with the stentorian and well-orchestrated hype Brook's enterprises have always received. A brainwashed audience, after having laughed at the antics of these unfortunates, stands and orgiastically cheers Peter Brook, possibly the most brain-damaged maniac of them all. ■

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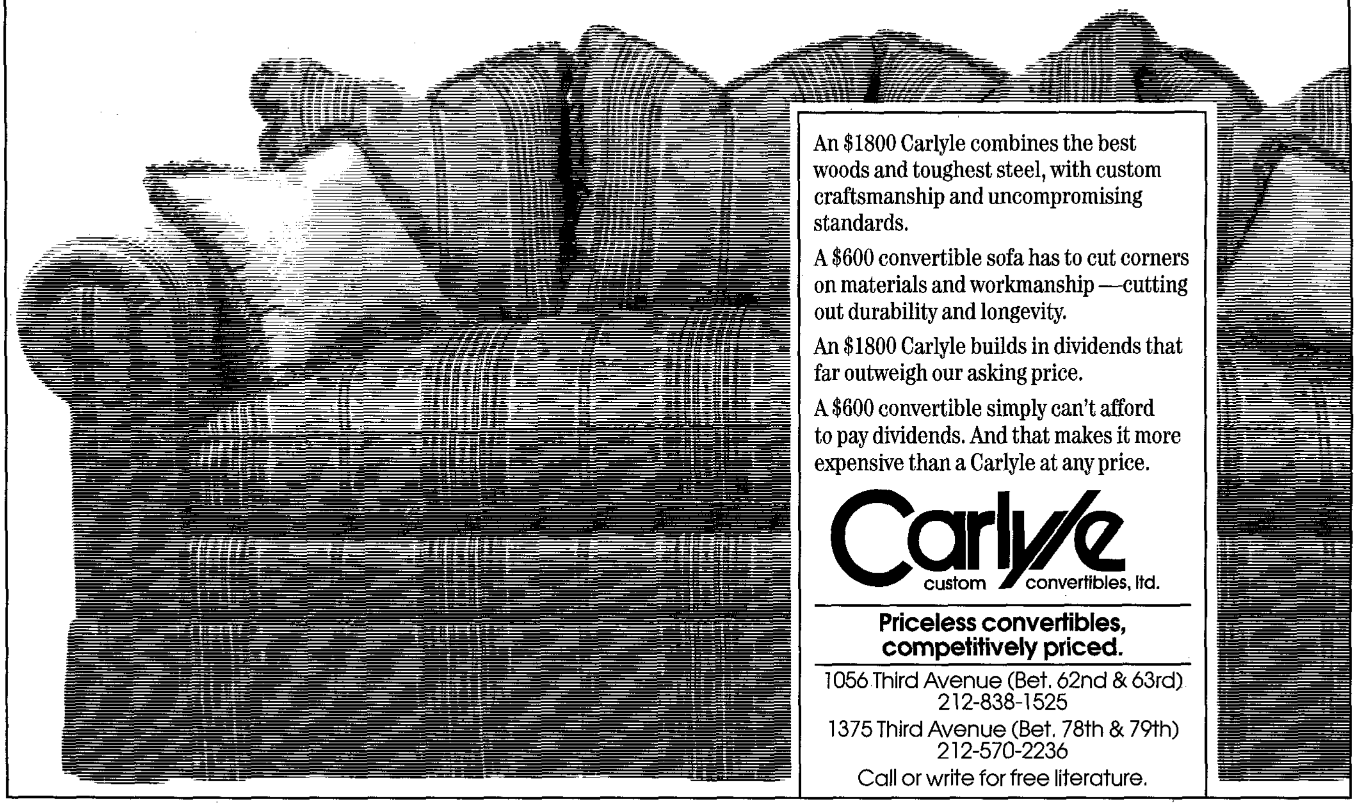

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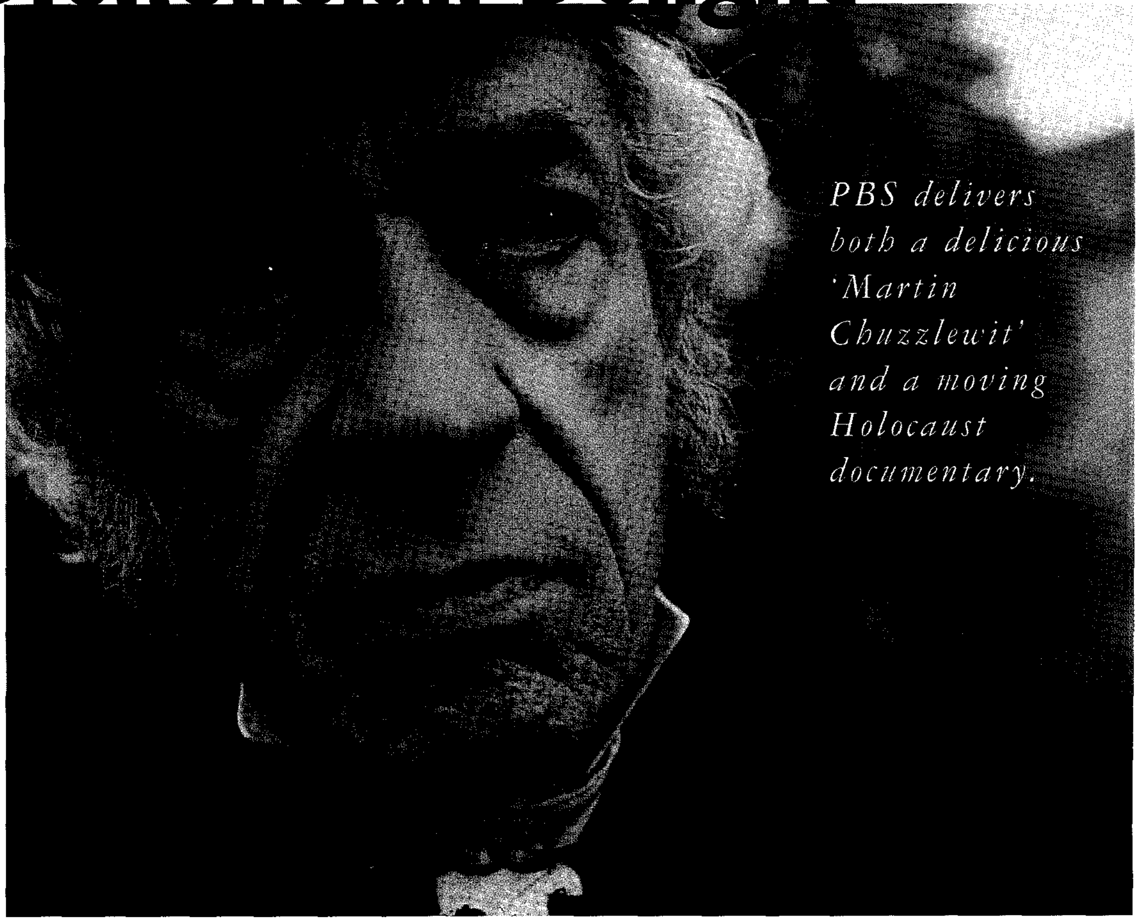


PBS delivers both a delicious 'Martin Chuzzlewit' and a moving Holocaust documentary.

Paul Scofield plays the lead in *Martin Chuzzlewit*.

SO I LAUGHED LAST week at the death of Little Nell. That was on the Disney Channel. On public television this week, in a five-part "Masterpiece Theatre" mini-series version of **Charles Dickens's Martin Chuzzlewit** (Sunday, March 26, 9 to 10:30 P.M.; Sundays, April 2, 9, 16, and 23, 9 to 10 P.M.; Channel 13), while the orphan Mary Graham and the servant Tom Pinch are every bit as pious and forbearing as the tiresome Nell, a traduced Tom at least will rouse himself to something like a righteous snit. Not that Mary notices. She wants more hair on the head of her man. But I found myself rooting for Tom, as if he were Billy Budd. And rooting, too, for Montague Tigg, the prototype of an upwardly mobile, cross-dressing venture capitalist, as he swindles the anal-retentive Chuzzlewits out of their surplus value. And even rooting for Mrs. Gamp, the midwife with a nose for the main chance as well as gin. Not, perhaps, by accident was *Martin Chuzzlewit* published on the eve of the revolutions of 1844. I'd like to think that Tom, Tigg, and Mrs. Gamp, a century and a half later, would stone stretch limos and butcher junk-bond salesmen.

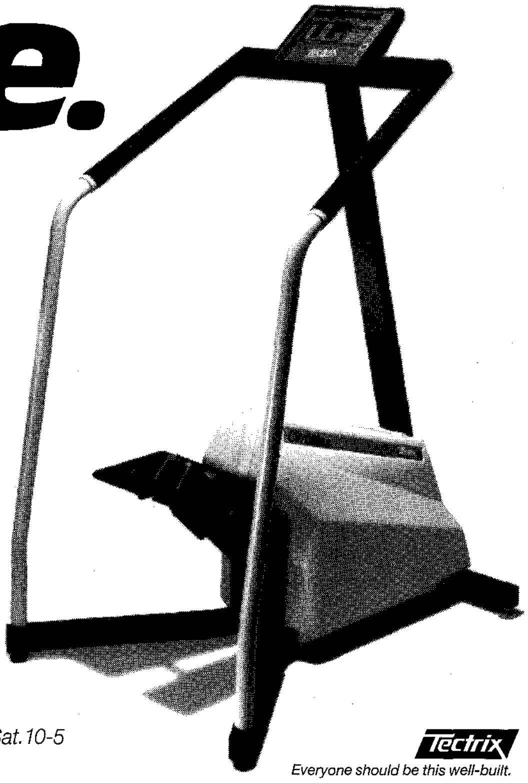
It's a delicious production, adapted for the BBC by the clever novelist David Lodge, directed with dash by Pedr James, starring Paul Scofield not only as old Martin, who feigns infirmity to check out his greedy relatives, but also as his miserly brother, Anthony, who may or may not have been poisoned by his own monstrous son, Jonas (Keith Allen); Ben Walden as young Martin, the hothead grandson to whom America will be unkind; Pete Postlethwaite as Tigg, who parlays insurance fraud and blackmail into an untimely demise; Sir John Mills, who actually played Pip in David Lean's 1946 rendition of *Great Expectations,* as the feebleminded Mr. Chuffey; Pauline Turner as Mary, whose complacent servitude wins her both a husband and an inheritance; Elizabeth Spriggs as Mrs. Gamp, embodying the usual Dickensian ambivalence about all things Cockney; Philip Franks as Tom, long-suffering, true-blue, sadly bald, absurdly grateful; and a Tom Wilkinson who is both oleaginous and transcendent as Seth Pecksniff.

"Be gone, sir!" cries Pecksniff to young Martin. "I cannot have a serpent and a leper as an inmate in my house!" One would have thought that no actor alive today could deliver such a line without a campy twitch, nor follow it up two hours later by pouncing on poor Mary ("My pretty primrose!") as if to foreclose a mortgage or score some crack. We have long since sickened of the rest of the Chuzzlewits by the time old Martin explains that "the curse of this family is the love of self," and we may even be wondering why Dickens, so black in the factory of his characters, insisted so often on saving the day with an all-wise, well-heeled benefactor. But even unto his bitter end, Wilkinson's Pecksniff enthralls. So bottomless and breathtaking is his hypocrisy, it amounts to an abstract principle. He is so practiced at it, he deceives himself. It is a kind of Virtual Sincerity—a black hole of Tartuffe.

IN **Sliders** (TWO-HOUR PILOT, WEDNESDAY, MARCH 22, 8 TO 10 P.M.; Wednesdays thereafter, 9 to 10 P.M.; Fox), puttering in a San Francisco basement, teen-heartthrob technoweenie Quinn Mallory (Jerry O'Connell) happens to accidentally hack a wormhole through the membrane of modern molecular physics and slides into not one, not two, but innumerable parallel universes, where things are as they might be if, in fact, they weren't, like for instance a brand-new Ice Age or a surprising Communist takeover of the state of California. Before you know it, Mallory has sucked into this wormhole with him his fellow hacker and female sidekick, Wade Wells (Sabrina Lloyd); his self-important physics professor, Maximillian Arturo (John Rhys-Davies); and an over-the-hill R&B singer named Rembrandt "Crying Man" Brown (Cleavant Derricks), who was driving by in a Cadillac to Can-

Photograph by F. Morley/Mobil/*Masterpiece Theatre.*

Silent Sale.



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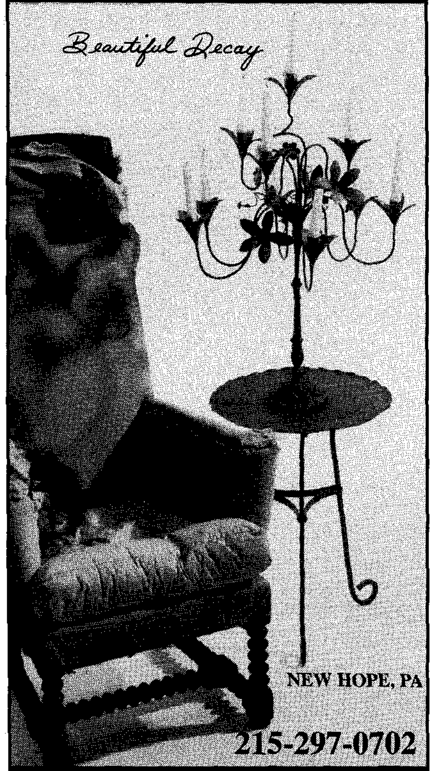

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dlestick Park. These four, unable to return to whatever, find themselves hopping in and out of variously lurid alternative realities, where they keep meeting versions of themselves and of people they knew in their previous life, all of whom behave oddly, or perhaps not. As you'd expect from co-creators Tracy Torme (*SCTV, Saturday Night Live*) and Robert K. Weiss (*Naked Gun*), there is some half-wit to be gleaned from this multidimensional dishevelment—like a cat named Schrödinger, for the Nobel Prize–winning Austrian physicist—but it's a bit too much like *Beverly Hills 90210 in Cyberspace,* and not nearly as engrossing as the other new Fox series, *VR.5,* which improves each week.

ALSO IMPROVING, SLIGHTLY, FROM THE FIRST installment to the second, is **NewsRadio** (Tuesdays starting March 21; 8:30 to 9 P.M.; NBC), the new sitcom from Paul Simms (*The Larry Sanders Show*). An agreeable and accomplished cast—Dave Foley, Phil Hartman, Andy Dick, Stephen Root, Vicki Lewis, Maura Tierney, Khandi Alexander, and Joe Rogan—plays careerist games in a plausibly pretend Big Apple. The epistemological joke here is that while everybody is in the communications racket, all they do all day is misapprehend. Next week's show, when Dave and Maura hanky-pank, is somewhat livelier than the pilot. But, no, I can't explain why so many sitcoms are set at radio and TV programs, in newspaper offices or ad agencies, unless, like Melville and Jackie Collins, you just have to write what you think you know. Or maybe it's just old-fashioned solipsism.

THINK OF **Diamonds in the Snow** (WEDNESDAY, March 22; 10 to 11 P.M.; Channel 13) as a scrupulous coda to *Shoah* and *The Sorrow and the Pity.* Like Claude Lanzmann and Marcel Ophuls, Mira Reym Binford interviews survivors of the Nazi occupation of Europe. But her subject is not the Holocaust as a whole, or the mixed motives of the Resistance to it, but an inquiry into the fate of a handful of Jewish children who survived the Final Solution. All came from a single city, Bendzin, in Poland, and Binford records their memories of the handful of Christian families who hid them until the end of the war. Out of a million Jewish children in Poland in 1939, 5,000 survived under Nazi occupation. Out of thousands of Jewish children in Bendzin, twelve survived. Three of them talk to us. One of them, Mira Reym Binford herself, is her own best witness, wandering her childhood's killing fields. As in *Schindler's List,* we see that goodness is as inexplicable as evil, a somehow arbitrary grace. (The symbolic title derives from a diamond Mira's mother found at Auschwitz in the snow, exchanged for a crust of bread, and so survived to find her daughter.) But we are not permitted to forget that goodness was outnumbered, by monstrous multiples. ■

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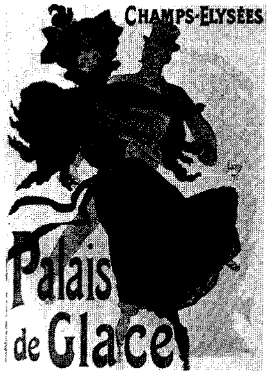

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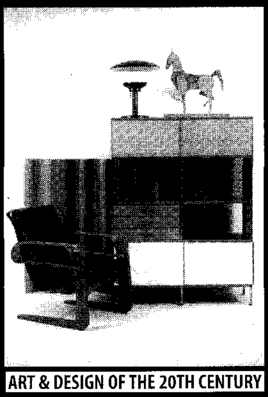

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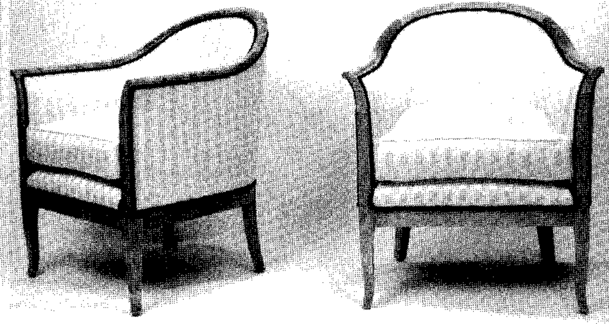

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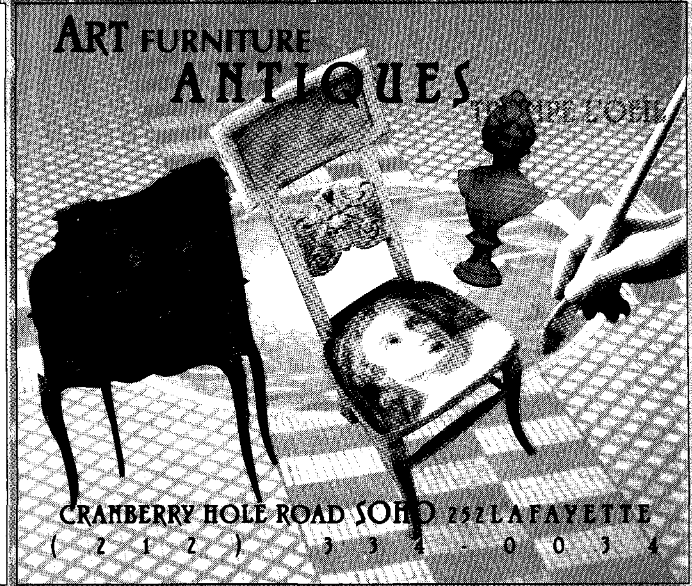

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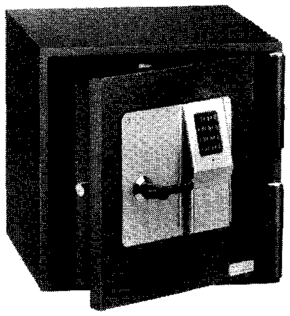

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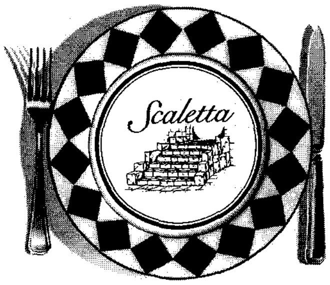

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Sole Man

THE CAPTAIN'S TABLE, A FRESH-FISH AND -seafood restaurant, has a pretheater special for $19.95; the dinner is usually served Monday through Saturday 5–7 P.M., but is now available until 10:30 P.M. Appetizers: your choice of soup or salad, including New England clam chowder and hearts of romaine with tomato. Entrées: your choice of filet of sole meunière; pan-sautéed trout almondine with toasted almonds; broiled salmon with hollandaise sauce; Boston scrod in garlic, clams, and white wine; roasted chicken breast with rosemary; whole 1¼-lb. lobster; deep-fried jalapeño peppers stuffed with shrimp and Monterey Jack cheese and served with rice; linguine with white clam sauce or al pesto; mussels steamed in white wine, shallots, and garlic; shrimp Bangkok, sautéed with bamboo shoots, fresh ginger, curry, and rice; broiled sea scallops with rice; or your choice of a cold entrée, including seafood salad; cold poached salmon with grilled vegetables; salmon seviche marinated in olive oil, lime juice, jalapeño peppers, coriander, and tomatoes. Dessert: pecan pie, Key-lime pie, and wild-berry tart imported from Italy; and espresso, coffee, or tea. Reservations recommended. *The Captain's Table, 860 Second Ave., at 46th St. (697-9538); through 4/15.*

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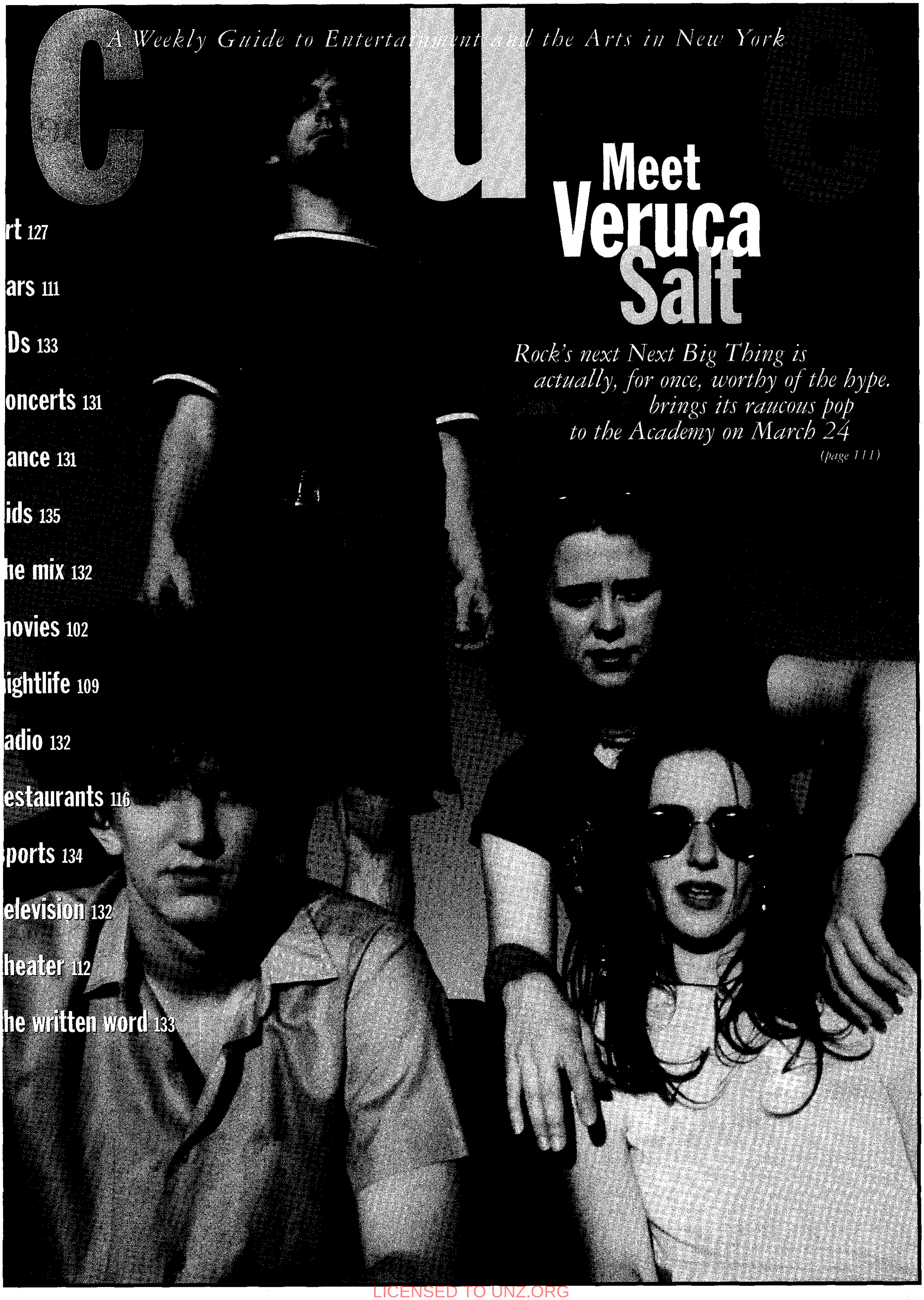
A Weekly Guide to Entertainment and the Arts in New York



Meet Veruca Salt

Rock's next Next Big Thing is actually, for once, worthy of the hype. [illegible] brings its raucous pop to the Academy on March 24

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Priests in Love...Film Festival Rebel

Dance to the Music

In 'Ballet,' documentary master Frederick Wiseman's near-three-hour look at the American Ballet Theater, harried executives tussle with Lincoln Center over bookings, ballet masters crack the whip, and dancers practice, practice, practice. At Film Forum March 22–April 4.

New Films

Ballet—Frederick Wiseman's latest documentary employs the usual techniques: a leisurely, even indulgent, running time; a conspicuous absence of voice-overs or explanatory titles; and a predilection for long, quietly observant scenes. As always, his style is ideally suited to capturing the rhythms and realities of a world—in this case, the American Ballet Theater. Most of it is devoted to practice sessions, with the final eighty minutes showing the ABT on tour, with performance excerpts and scenes of dancers at play. While there is nothing revelatory here, it is engaging and fascinating throughout. Newcomers to ballet, entranced by *The Red Shoes,* will come face-to-face with endless rehearsals and stern taskmasters. And aficionados will find even more to savor. Later scenes showing the dancers relaxing on the beach or in parks seem tangential at best, but like every other glimpse of these dedicated artists, it leaves one thought uppermost in your mind: "I need to work out." (2 hrs. 50 min.; NR) *Film Forum.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby . . . A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element . . . Reviews are followed by the Manhattan theaters where the film is playing.

★**Before the Rain**—Writer/director Milcho Manchevski's debut has both poetic immediacy and frightening premonitory force as it tells the story of an anguished country—Macedonia—on the verge of civil war. It features three interconnected stories. The first and third are set in a mountain village in Macedonia, the middle one in London, and all three are seething with the Christian-Muslim hatreds that tore apart Bosnia and Herzegovina. As in *Pulp Fiction,* the stories are placed out of sequence chronologically, and the movie ends by recapitulating its beginning. Not all the loose ends are tied up, and Manchevski indulges in a few fancy touches, but the movie is a triumph. In Macedonian. (Denby; 3/13/95) (1 hr. 56 min.; NR) *Village Theater VII; Lincoln Plaza Cinemas.*

The Brady Bunch Movie—The squeaky-clean clan—groovy clothes and wholesome attitude intact—is dropped smack-dab in the Los Angeles suburbs of the present. Directed by Betty Thomas. (1 hr. 29 min.; PG-13) *Waverly; 19th St. East; Embassy 2–4; Movieplex 42; 1st and 62nd St. Cinema; 84th St. Six.*

Bullets Over Broadway—Some of this beautiful-looking twenties comedy is very funny: Dianne Wiest gives a classic performance as the boozy, aging Broadway diva Helen Sinclair; but it's not a satisfying movie. John Cusack, the nominal hero—an eager young playwright with a tin ear—is a sellout. Why care about this guy? (Denby; 10/17/94) (1 hr. 39 min.; PG) *Waverly; 34th St. East; 86th St.; First and 62nd St. Cinema; Metro Cinema.*

Bye Bye, Love—See review. (1 hr. 47 min.; PG-13) *Art Greenwich; Chelsea; Murray Hill; Criterion Center; Crown Gotham; Orpheum; 62nd and Broadway.*

Candyman: Farewell to the Flesh—A sequel for the hook-wielding baddie who comes when you call. Directed by Bill Condon. Based on a story by Clive Barker. (1 hr. 37 min.; R) *Movieland 8th St.; 19th St. East; 34th St. Showplace; Astor Plaza; Manhattan Twin; Movieplex 42; Orpheum; 84th St. Six; New Coliseum; Nova.*

Circle of Friends—Chris O'Donnell maintains his charm and a gentle Irish brogue in this rather predictable romantic drama. It's the story of three Catholic girls in the fifties who go off to school and soon yearn for independence and romance—and two of them hope for romance with the same lad (O'Donnell). Based on the novel by Maeve Binchy. Directed by Pat O'Connor. (1 hr. 52 min.; PG-13) *Baronet.*

★**Exotica**—It doesn't really come together in your head afterward, but while you're watching it, *Exotica* is quite an experience. Director Atom Egoyan, sets much of the film in a lush, palm-treed, pasha-palace strip club, where mysteriously significant rituals are enacted for our amazement. A spectacular young table-dancer (Mia Kirshner), opening her schoolgirl's white shirt, works for her special "client" (Bruce Greenwood), teasing and rubbing up against him. Yet he is forbidden by the rules of the place to do anything more than suffer. For most of the movie, we don't know what their hold on each other is. Their relationship is sex but not sex, love but not love. Egoyan uses the erotic for rapt moments of suspension, and for some of the niftiest jokes in years. (Denby; 3/13/95) (1 hr. 43 min.; R) *Angelika Film Center; 68th St. Playhouse; 84th St. Six.*

Farinelli—See review. (1 hr. 50 min.; R) *Lincoln Square.*

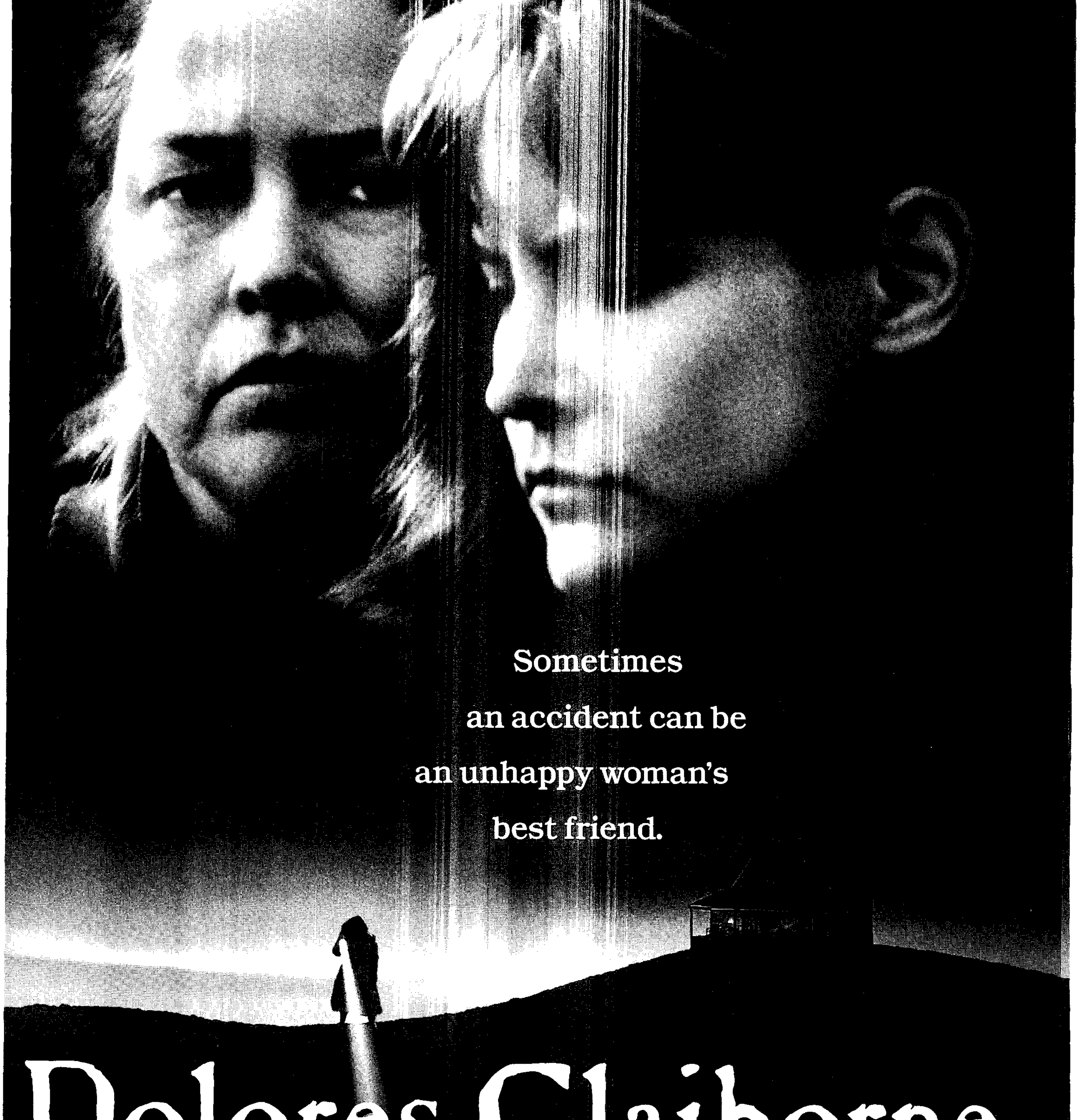
Funny Bones—First he makes a splash on Broadway, then he stars in a new comedy. Can sitcoms and a book deal be far behind for Jerry Lewis, the once and future king of comedy? Directed by Peter Chelsom (*Hear My Song*), it depicts the travails of a hapless comic (Oliver Platt) forever in the shadow of his famous dad (Lewis). After the son bombs in Vegas, he goes to Blackpool—the Catskills of England—in a desperate attempt to find out what's funny. (2 hrs. 8 min.; R) *Village East; 19th St. East; Cinema I, II, Third Ave.; Lincoln Square.*

Heavenly Creatures—Nominated for an Academy Award for Best Original Screenplay. Based on the true story of the Parker-Hulme affair, this is the story of two girls who meet in New Zealand and develop an intense friendship that goes dangerously awry. Written and directed by Peter Jackson, it's an exceptionally ambitious movie that takes wild visual leaps when delving into the imaginations of the two girls and succeeds almost every time. (1 hr. 38 min.; R) *Angelika Film Center; Angelika 57.*

★**Hoop Dreams**—Nominated for an Academy Award for Best Editing. An extraordinarily detailed and emotionally satisfying piece of work about American inner-city life, American hopes, American de-

"Cue" cover photograph by Marty Perez.

KATHY BATES JENNIFER JASON LEIGH



Dolores Claiborne

CASTLE ROCK ENTERTAINMENT PRESENTS A TAYLOR HACKFORD FILM KATHY BATES JENNIFER JASON LEIGH
"DOLORES CLAIBORNE" DAVID STRATHAIRN JOHN C. REILLY ERIC BOGOSIAN AND CHRISTOPHER PLUMMER CASTING BY NANCY KLOPPER
MUSIC BY DANNY ELFMAN EDITED BY MARK WARNER PRODUCTION DESIGNED BY BRUNO RUBEO DIRECTOR OF PHOTOGRAPHY GABRIEL BERISTAIN, B.S.C. BASED ON THE BOOK BY STEPHEN KING
SCREENPLAY BY TONY GILROY PRODUCED BY TAYLOR HACKFORD AND CHARLES MULVEHILL DIRECTED BY TAYLOR HACKFORD

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feat. Two African-American teenagers stand at the center of this documentary, two boys who both want to be NBA players. That is their only desire. They have no fallback position, no middle ground, nothing else they would settle for. Though graced by much sweet struggle and several euphoric moments, *Hoop Dreams* is nevertheless tragic in its implications. (Denby; 10/24/94) (2 hrs. 51 min.; NR) *Quad Cinemas; Chelsea Cinema.*

Immortal Beloved—No movie about Beethoven—or Homer or Michelangelo or Shakespeare—is likely to be anything less than kitsch, since the genius's work is sure to outclass whatever interpretive context the filmmaker can provide for it. Some subjects really should be left alone. Having said that, it should also be added that parts of it are stirring, even moving, and Gary Oldman is a fiery, sullen Beethoven. This is kitsch of a high order. (Denby; 1/9/95) (2 hrs.; R) *Plaza; Lincoln Square.*

Just Cause—Director Arne Glimcher follows his unembarrassing but unsuccessful *The Mambo Kings* with this thriller starring Sean Connery, Laurence Fishburne, and Ed Harris. (2 hrs.; R) *Village Theater VII; Chelsea; Murray Hill Cinemas; Criterion Center; Gemini Twin; Orpheum; Lincoln Square; New Coliseum; Olympia Cinemas.*

★**The Last Seduction**—The new neo-*noir* thriller directed by the talented John Dahl (*Red Rock West*) moves with the devastating energy of its viciously inventive dark lady—a lying, cheating tramp named Bridget Gregory, played by the amusingly tough Linda Fiorentino. Before it goes sour at the end, most of this little movie is fast and exhilarating (Denby; 10/31/94) (1 hr. 50 min.; R) *Village Theatre VII; Sutton; 84th St. Six.*

Legends of the Fall—Edward Zwick of *Glory* directs this very old-fashioned tale from a Jim Harrison novella. It tells the story of three brothers—Brad Pitt, Aidan Quinn, and Henry Thomas—who all fall in love with the same woman (Julia Ormond, which makes it understandable). Their passion is played out against the backdrop of World War I and a towering, daunting father (Anthony Hopkins) who fights against conformity and embraces nature. (2 hrs. 13 min.; R) *59th St. East; Ziegfeld; Columbus Circle.*

Little Women—Filled with generosity and high ethical and feminist sentiment, this latest adaptation of Louisa May Alcott's classic novel is about a mother and four daughters surviving in hard times; it's about the endurance of goodness; and it's so beautiful that one wishes it were more interesting. (Denby; 1/9/95) (1 hr. 50 min.; PG.) *Chelsea; Cinema 3.*

Losing Isaiah—A child-custody battle between Halle Berry, Isaiah's biological mother who's cleaned up her act and wants her little boy back, and Jessica Lange, who's opened her heart to Isaiah and can't bear the thought of having him torn away from her. Samuel L. Jackson plays Lange's lawyer. Directed by Stephen Gyllenhaal. (1 hr. 40 min.; R) *Village Theatre VII; Chelsea Cinema; 34th St. Showplace; Embassy 1; Tower East; UA East; Lincoln Square.*

★**The Madness of King George**—This marvelous movie, a full-scale historical re-creation based on Alan Bennett's play, is about the very human George III—the George of schoolboy jokes, the one who reigned for 60 years, taxed the colonies so unpleasantly, and occasionally went out of his head. Nigel Hawthorne renders the king as a virile, fiftyish sport with a bullying voice, a frantic gait, and sudden, convulsive movements. As George drifts off into madness, director Nicholas Hytner's movie moves off in two directions at once—outdoors, to the lawns and heaths around the royal castles, where George rages like a Lear beset by sunshine instead of storms; and indoors, into a greater physical intimacy with the king, whose fits and starts and digestive turmoils are subjected to the high quackery of the royal physicians. (1 hr. 43 min.; NR) *Angelika Film Center; 19th St. East; Baronet/Coronet; Lincoln Plaza.*

Major Payne—Damon Wayans plays a hard-bitten soldier who has to turn a motley crew of Junior ROTC cadets into a respectable fighting unit. Directed by Nick Castle. (1 hr. 35 min.; PG-13) *Art Greenwich Twin; Chelsea; National Twin; 86th St.; First & 62nd St. Cinema; Regency.*

Man of the House—In the first act of his post-talk show career, Chevy Chase chose to star in this Disney comedy about a federal prosecutor who marries Farrah Fawcett and has his hands full dealing with her recalcitrant son . . . not to mention some mobsters who like him even less. Directed by James Orr. (1 hr. 38 min.; PG) *23rd St. West Triplex; Embassy 2–4; 86th St. East; Lincoln Square; New Coliseum.*

Martha and I—While this World War II–era love story isn't particularly noteworthy, at least it gives Marianne Saegebrecht a dramatic role of substance. She is Martha, the German maid of a prominent Jewish doctor in Czechoslovakia. When the doctor's lovely wife dallies with another man, he divorces her and turns to the rather plain and submissive Martha as an easy substitute. Martha's poor family is properly delighted by her rich catch while his is shocked at having to socialize with the help. Their easy compatibility turns to love just as the encroaching Third Reich turns the doctor's role as protector into one of liability. As the war swirls, they both sacrifice themselves repeatedly to help the other, and it should all be much more moving and significant than it is. But it isn't. Written and directed by Jiri Weiss. In German. (1 hr. 47 min.; NR) *Quad Cinema.*

Mina Tannenbaum—An awkward, unsteady film about the friendship (or lack thereof) between the severe and demanding Mina (Romane Bohringer) and the shy but friendly Ethel (Elsa Zylberstein). They meet at age 7 and the movie follows them for the next 25 years. Except for some amusing moments of teenage uncertainty about their looks and the prospect of dating, it's essentially a rather dark and serious story. But writer/director Martine Dugowson uses such jarringly whimsical devices as guardian angels to tell it. Increasingly uninteresting as it goes along. In French. (2 hrs. 8 min.; NR) *Quad Cinema; Lincoln Plaza.*

Muriel's Wedding—A broad comedy about an ugly-duckling Australian gal named Muriel who dreams of a fabulous, flashy wedding that will somehow prove to her snotty friends and hack-politician father that she's made something of herself. Swept that country's equivalent to the Academy Awards, winning Best Picture, Best Actress, and Best Supporting Actress. Lots of ABBA music, all of which seems two years too late, but maybe that's only meant to emphasize Muriel's out-of-touchness. Directed by P. J. Hogan. (1 hr. 45 min.; R) *Village East; 19th St. East; Beekman; Lincoln Plaza.*

Naked Killer—Not for the faint of heart. A gang of female assassins is brutally murdering men, seemingly at random, in this lurid action flick from Hong Kong that hopes to follow in the footsteps of *The Killer.* Graphic violence and a lesbian subplot add to the fun. In Cantonese. (1 hr. 35 min.; NR) *Cinema Village 12th St.*

★**Nobody's Fool**—An affecting chronicle of life in a dim burg where people stay forever, grimly attached to the boarded-up houses, the old bar, the lone diner. Paul Newman (nominated for Best Actor) is Sully, forever unsettled, a lifelong screwup who lives as a boarder in the house of his former teacher (Jessica Tandy) and flirts with the wife (Melanie Griffith) of his sleazy, deadbeat boss (Bruce Willis). The movie is set Thanksgiving-to-Christmas, the season of joy, and Sully comes to terms with his past, forgiving his long-dead father and accepting forgiveness from his son. (Denby; 1/16/95) (2 hrs. 30 min.; R) *Movieland 8th St.; 23rd St. West Triplex; Gemini Twin.*

★**Once Were Warriors**—Based on the novel by Alan Duff, this is a powerful new movie from New Zealand. Jake (Temuera Morrison), a massive Maori with short hair and piercing eyes, gets laid off, goes on the dole, and starts an endless party with his mates. His wife (Rena Owen) adores him, but he beats her and ignores the children, who are drifting toward chaos. Beth's rough life doesn't bother her; she revels in it, enjoying the rude, hard-drinking parties as much as anyone. But when Jake boils over—slams her against the wall and pummels her face—she's in danger of losing her life. Owen shows love fighting back rage, and then shame and despair tearing away at love. Her performance is classic, but

Previews

Smooth Talk, Rough Play

In John Sullivan's work-in-progress *Sleepover* (it's close to the final edit), teenagers do the two things they're best at: look for love and find trouble. Music courtesy of folkie heartthrob Jeff Buckley. An Independents Night presentation at Lincoln Center on March 23.

Morrison doesn't have material of the same richness. Jake is little more than an unreachable brawler, and he's unnecessarily diminished when his self-hatred as a Maori is used against him to explain why he beats up the woman he loves. Directed by Lee Tamahori. (Denby; 3/6/95) (1 hr. 48 min.; R) *Angelika Film Center; Paris.*

Outbreak—A tiny monkey that may be a host animal for a deadly virus is taken to the U.S. and innocently let loose in the Northern California redwoods. What follows is an initially convincing horror story. A kiss, a cough in a crowded theater, become unwitting murder. Dustin Hoffman, as the supersleuth Army doctor, gives such a lip-biting, anguished performance he absolves director Wolfgang Petersen's movie of slickness. Somewhere in the middle, though, the movie falls off a cliff and becomes a lamely conventional melodrama in which the tough little humanist Dustin Hoffman fights the tall, cynical military nihilist Donald Sutherland, and all its terror fades. It doesn't exploit AIDS so much as trivialize it. (Denby; 3/20/95) (2 hrs. 10 min; R) *Village Theater VII; 19th St. East; 34th St. Showplace; Criterion Center; Movieplex 42; New York Twin; Orpheum; Lincoln Square; Metro Cinema; Nova.*

Priest—Young, handsome Father Greg (Linus Roache) is tortured by self-doubt and shame for several reasons. His superior makes no attempt to hide a very physical attachment to the housekeeper that serves them both. A young girl has used the confessional to tell him that her father is sexually abusing her, but won't give the priest permission to act on that knowledge. And Father Greg takes "loving thy neighbor" all too literally (and his vows all too lightly) by cruising the local gay bars. He can deal with his transgression through self-flagellation and shame . . . until he finds himself falling in love. More earnest than effective, the movie hinges on the moral dilemma of the abused girl that seems none too compelling (clearly she was crying out for help and the priest should act, regardless of her fears). But Roache is clearly a talent to watch. Directed by Antonia Bird. (1 hr. 37 min.; R) *Angelika Film Center; Chelsea; Cinema I, II, Third Ave.; Lincoln Square.*

★**Pulp Fiction**—Haven't you seen it yet? Nominated for seven Academy Awards, including Best Picture. (Denby; 10/3/94) (2 hrs. 29 min.; R) *Village East; Chelsea; Murray Hill Cinema; Embassy 2–4; 57th St. Playhouse; 86th St. East; First & 62nd St. Cinema; 84th St. Six.*

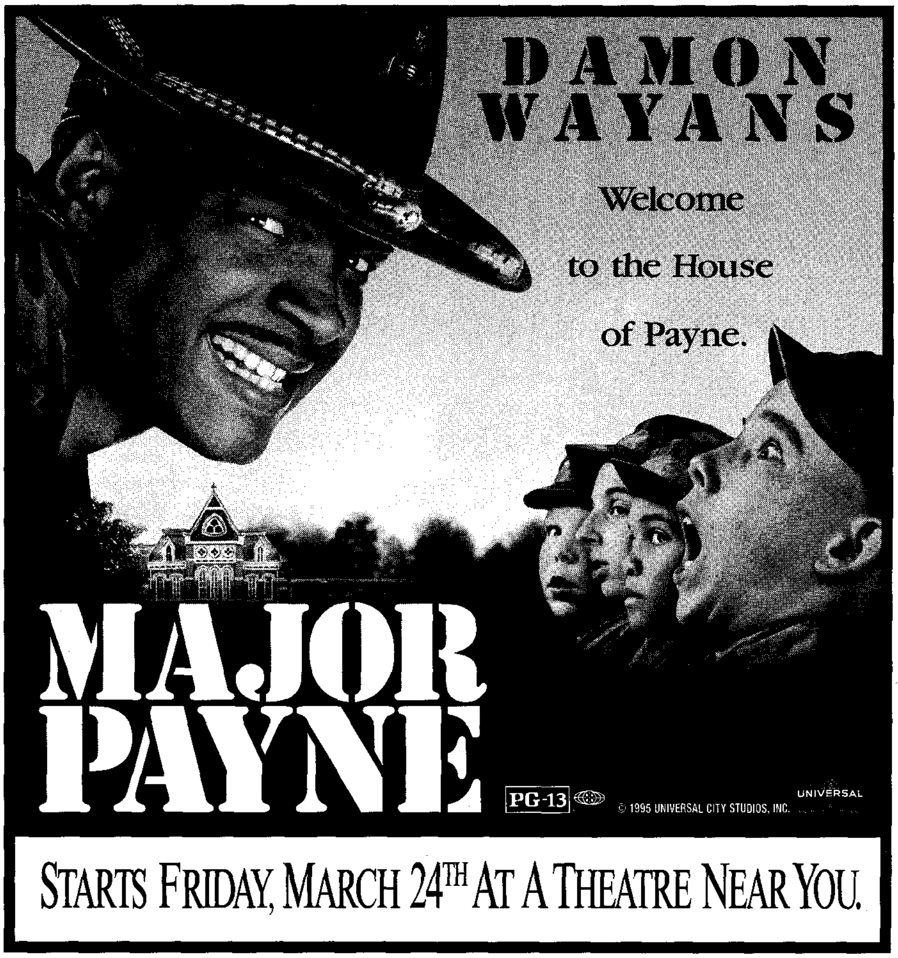
Queen Margot—Isabelle Adjani stars in this bloody tale of passion, romance, and the seductive power of revenge. Directed by Claude Berri. With Vincent Perez and Daniel Auteuil. In French. (2 hrs.; NR) *Village East.*

Red—Nominated for several Oscars, including Best Director. There are moments of great beauty in everything director Krzysztof Kieslowski does, but he's essentially a constructor of intricate puzzlers; an artificer, perhaps, but not an artist. In this movie, Valentine (Irène Jacob) and a young man, Auguste (Jean-Pierre Lorit), who is studying to be a judge, live around the corner from each other in Geneva, each impinging on the other's life, circulating in the other's aura, but they never quite meet—until a catastrophe brings them together at the end of the movie. (Denby; 11/28/94) (1 hr. 35 min.; R) *Quad Cinema; Sutton.*

Roommates—Peter Falk and D. B. Sweeney star in this sentimental story about the friendship between a grandfather and the grandson he begins to raise when he's 75 years old and continues to guide/pester/love for the next 30 years. Tears will be shed. Directed by Peter Yates. (1 hr. 49 min.; PG) *Village East; Murray Hill Cinema; Cinema I, II, Third Ave.; Guild 50th St.; Lincoln Square.*

The Secret of Roan Inish—Young Fiona Coneelly comes to the Irish seaside to stay at her grandparents', where she hears the family legends and slowly watches them come to life; the hard part is convincing everyone else. A gentle tale of magic realism and storytelling by the usually acerbic director John Sayles. Exceptionally well-reviewed. (1 hr. 42 min.; PG) *Angelika Film Center; Eastside Playhouse; Lincoln Square.*

Shallow Grave—One wants to respond to director Danny Boyle's excitement. At last, a truly wicked Scottish movie! But its three Edinburgh yuppies—a doctor (Kerry Fox), an accountant (Christopher Eccleston), and a tabloid journalist (Ewan McGregor)—behave in a way so utterly hostile that no one would possibly have anything to do with them. The three share a comfortable flat, and they advertise for an additional roommate, insulting every applicant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who dares come to see them. When they finally accept someone—a rather diffident fellow—he promptly dies, leaving a suitcase filled with cash in his room. The three roommates take the swag and bury the body, first chopping it into pieces. Soon they are betraying one another. From the beginning, the filmmakers go in for arch dialogue and off-center readings. But a swinish manner is not the same as style. (Denby; 2/27/95) (1 hr. 32 min.; R) *Village Theatre VII; New York Twin; Lincoln Square.*

Son of the Shark—A typically thoughtful and uncondescending look at the lives of children, from the French. Directed by Agnès Merlet, it focuses on two young brothers with an unshakable bond who overcome an abusive father and separation into different foster homes/detention centers to be with each other. But when they do reunite, it's inevitably followed by a bout of vandalism, both playful and serious, that gets them arrested and separated once again. In French. (1 hr. 28 min.; NR) *Village East.*

★**Strawberry and Chocolate**—Nominated for an Oscar as Best Foreign Film. Tomáz Gutiérrez Alea's film is set mainly in an old Havana apartment building whose chipped and gnarled walls offer a nostalgic reminder of the old Spanish Baroque colonial city—sinfully decadent glories, out of place in the austerely functional Communist state. In this peculiar ruin, three characters who seem stranded from a Tennessee Williams play—a flamboyant and intelligent gay artist (Jorge Perrugoría), a retired prostitute (Mirta Ibarra), and a handsome young (male) virgin (Vladimir Cruz)—fall in and out of love and long for greater freedom. The movie doesn't have much of a story, but it's a touching plea for friendship, sex, and art. In Cuban. (Denby; 2/6/95) (1 hr. 43 min.; NR) *Angelika Film Center; Lincoln Plaza.*

The Sum of Us—In this Australian comic drama, Dad (Jack Thompson) is exceptionally open and accepting of his son's homosexuality. Since his son is the quite handsome Russell Crowe (*Proof*), so are many of the local lads. Still, they both search for love, unsuccessfully (at first). Based on a play by David Stevens, it never overcomes its theatrical origins, with stagey dialogue and characters awkwardly addressing the camera throughout. (1 hr. 35 min.; NR) *Village Theatre VII; Carnegie Hall Cinema.*

Tall Tale: The Unbelievable Adventures of Pecos Bill—Good casting, here. Patrick Swayze is cowboy Pecos Bill, Oliver Platt is Paul Bunyan, Roger Aaron Brown is John Henry; they all team up to help frontier lad Daniel (Nick Stahl) defend the family farm against robber barons. Robber barons, of course, raped and pillaged the land in a desperate grab for wealth, though later they would endow numerous libraries and museums at which kids could learn about American legends like Bill, Bunyan, et al. Directed by Jeremiah Chechik, this family film from Disney shifted from a prime Christmas slot to this less competitive release date. (1 hr. 36 min.; PG) *Village East; Chelsea; Embassy 2–4; Sutton; 86th St. East.*

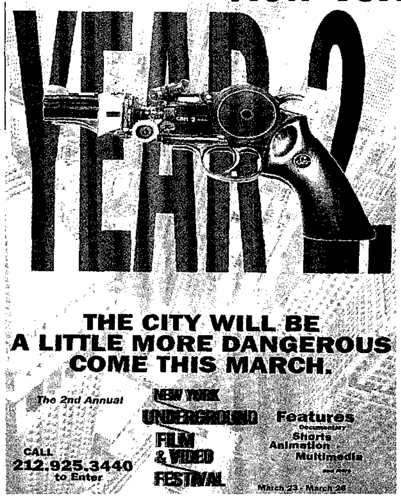
Vanya on 42nd Street—Over the years, Andre Gregory performed *Uncle Vanya* for friends. He, Wallace Shawn, and others explored the text again and again (using a David Mamet adaptation), finding new levels to the story that only repeated performances with a cohesive cast can bring. When one of the principals died, they decided to capture it on film and called Louis Malle. (1 hr. 59 min.; PG) *Carnegie Hall Cinema.*

The Wild Bunch—Director Sam Peckinpah's elegiac classic, renowned for its sensual, lovingly photographed gun battles, is rereleased in a new director's cut. With William Holden, Ernest Borgnine, Robert Ryan, and Warren Oates. A career highlight for all involved. (2 hrs. 20 min.; R) *Lincoln Square.*

Window to Paris—A comic fable about the residents of a building in St. Petersburg, Russia, who discover that a window in one of their apartments somehow allows them to cross over onto a rooftop in Paris. With entrepreneurial ingenuity that would make Armand Hammer proud, they soon find themselves carrying out a wildly ambitious transport of goods. (1 hr. 27 min.; PG-13) *Lincoln Plaza.*

Festival

New York, Underground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Controversy, and plenty of it, appears to be the M.O. for the New York Underground Film Festival, held March 22–26 at Anthology Film Archives (see "Museums, Societies, Etc."). Andrew Gurland and Todd Phillips, a couple of smart-ass 24-year-old film-school grads, founded the festival last year. And for all the pair's antiestablishment prattle, they've clearly taken some cues from the big leagues. Like Miramax, the Disney-owned *Über*-independent that never met a fracas it couldn't milk for publicity, these boys live to provoke. Last year, they sparked attention by screening the NAMBLA documentary *Chicken Hawk*. And this year, the hot buttons recur: They've scheduled the festival to go head-to-head with Lincoln Center and MOMA's New Directors/New Films series. And they reportedly tangled with Miramax over the screening of *Who Do You Think You're Fooling?*, a short that claims Quentin Tarantino cribbed from an obscure Hong Kong film for sections of *Reservoir Dogs*. (Gurland and Phillips pulled it from a press screening at the last minute, saying it was overshadowing the other films in the series; *Variety* says Miramax strong-armed them into lying low; Miramax isn't talking.) In person, the guys are ragingly impolitic. They slag Slamdance, an alternative festival to Sundance, for trying to get aligned with its more established counterpart. They mock the New York Film Festival's showcasing of Miramax's *Bullets Over Broadway* and other movies already guaranteed wide exposure. "We don't want to be Richard Peña's ugly stepsister," snorts Phillips, referring to one of that festival's organizers. In fact, the two are so self-consciously "alternative" that one would hate them entirely had they not put together an authentically engaging lineup, including *Mod Fuck Explosion* and *Memoirs of a Madman;* shorts like *The Straight Agenda* (a parody of the right-wing video *The Gay Agenda*); and a tribute to the master of good bad taste, John Waters. After premiering in New York, the series goes on a 40-city tour that—if things go according to plan—will be dogged by controversy at every stop. MICHAEL GILTZ

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Once Were Warriors; The Madness of King George; The Secret of Roan Inish; Heavenly Creatures; Strawberry and Chocolate; Exotica.* Opening 3/24: *Priest.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (929-3350) *The Shawshank Redemption; Bye Bye, Love.* Opening 3/24: *Major Payne.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Naked Killer.*

Film Forum—209 W. Houston St. (727-8110) *I am Cuba* (1964). (See also "Museums, Societies, Etc.")

Joseph Papp Public Theater—425 Lafayette St. (598-7171) See "Museums, Societies, Etc."

Movieland 8th Street—42 E. 8th St. (477-6600) *Hideaway; Forrest Gump; Nobody's Fool; Candyman.*

Quad Cinema—34 W. 13th St. (255-8800) *Lamb; Hoop Dreams; Red; A Great Day in Harlem; Mina Tannenbaum.* Opening 3/24: *Martha and I.*

Village East—189 Second Ave., at 12th St. (529-6799) *Miami Rhapsody; Queen Margot; Pulp Fiction; Son of the Shark; Clerks; Roommates; Muriel's Wedding; Boys on the Side.* Opening 3/24: *Funny Bones; Tall Tale.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *The Last Seduction; Before the Rain; Shallow Grave; Just Cause; The Sum of Us; Outbreak; Losing Isaiah.*

Waverly—323 Sixth Ave., at W. 3rd St. (929-8037) *Bullets Over Broadway; Brady Bunch.*

14th–41st Streets

Chelsea—260 W. 23rd St. (513-5402) *Little Women; Just Cause; The Shawshank Redemption; Pulp Fiction; Forrest Gump; Hoop Dreams; Hideaway; Bye Bye, Love; Losing Isaiah.* Opening 3/24: *Priest; Tall Tale; Major Payne.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Pulp Fiction; ; Bye Bye, Love; Just Cause; Roommates.*

19th Street East—890 Broadway, at 19th St. (260-8000) *The Madness of King George; Boys on the Side; Brady Bunch; Outbreak; Muriel's Wedding; Candyman* . Opening 3/24: *Funny Bones.*

23rd Street West Triplex—333 W. 23rd St. (989-0060) *The Hunted; Man of the House; Nobody's Fool.*

34th Street East—241 E. 34th St. (683-0255) *Bullets Over Broadway.*

34th Street Showplace—238 E. 34th St. (532-5544) *Outbreak; Losing Isaiah; Candyman.*

42nd–60th Streets

Angelika 57—225 W. 57th St. (586-1900) *Heavenly Creatures.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Candyman.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (355-1663) *Circle of Friends; The Madness of King George.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (265-2520) *Vanya on 42nd St; The Sum of Us.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Miami Rhapsody; Tom and Viv; Roommates.* Opening 3/24: *Priest; Funny Bones.*

Cinema 3—2 W. 59th St. (752-5959) *Little Women.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Just Cause; Higher Learning; Dumb and Dumber; The Walking Dead; Hideaway; Outbreak; Bye Bye, Love.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Bye Bye, Love.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *The Secret of Roan Inish.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Losing Isaiah.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Pulp Fiction; Man of the House; Brady Bunch.* Opening 3/24: *Tall Tale.*

57th Street Playhouse—110 W. 57th St. (581-7360) *Pulp Fiction.*

59th Street East—239 E. 59th St. (759-4630) *Legends of the Fall.*

Guild 50th Street—33 W. 50th St. (757-2406) *Roommates.*

Manhattan Twin—220 E. 59th St. (935-6420) *Boys on the Side; Candyman.*

Movieplex 42—244 W. 42nd St. (997-7522) *Candyman; Outbreak; Brady Bunch; The Hunted; The Walking Dead; Hideaway.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (869-0950) *Quick and the Dead; Hunted.* Opening 3/24: *Major Payne.*

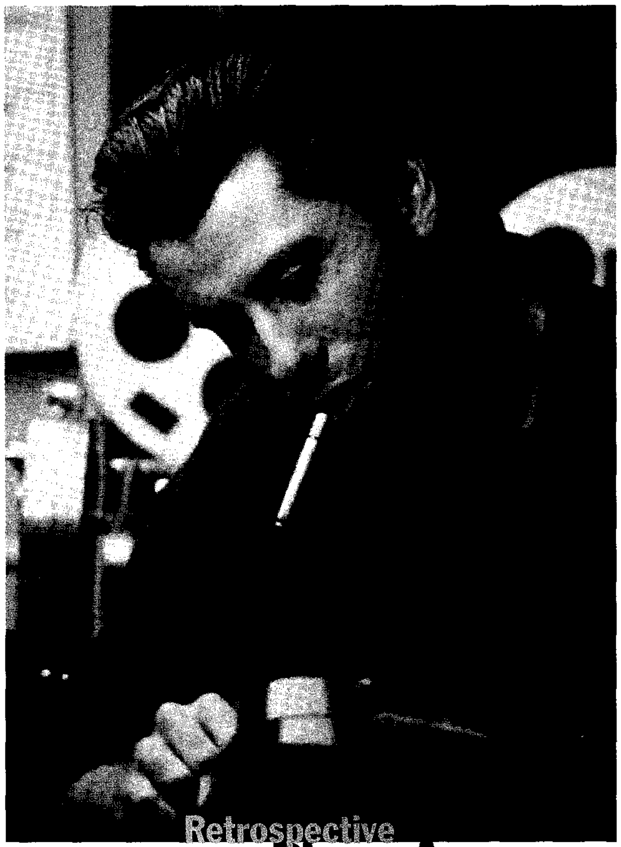
Paris Theater—4 W. 58th St. (980-5656) *Once Were Warriors.*

Plaza—42 E. 58th St. (355-3320) *Immortal Beloved.*

Sutton—205 E. 57th St. (759-1411) *The Last Seduction; Red.* Opening 3/24: *Tall Tale.*

Worldwide Cinemas—340 W. 50th St. (246-1583) *Interview With the Vampire; Disclosure; Death and the Maiden; Nell; To Live; Mrs. Parker and the Vicious Circle.*

Ziegfeld—141 W. 54th St. (765-7600) *Legends of the Fall.*



Retrospective

Blown Away

John Travolta proved he could trade on more than a wink and a smile in 1981's 'Blow Out,' his last great movie before the decade's various indignities ('Look Who's Talking,' 'Perfect') almost sucked him dry. At the American Museum of the Moving Image March 26.

61st Street and Above, East Side

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (737-2622) *Muriel's Wedding.*

86th Street—125 E. 86th St. (534-1880) *Bullets Over Broadway; The Hunted.* Opening 3/24: *Major Payne.*

86th Street East—210 E. 86th St. (249-1144) *Pulp Fiction; Man of the House.* Opening 3/24: *Tall Tale.*

First & 62nd St. Cinema—400 E. 62nd St. (513-5408) *Pulp Fiction; The Shawshank Redemption; Brady Bunch; Before Sunrise; Bullets Over Broadway; Hideaway.* Opening 3/24: *Major Payne.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Nobody's Fool; Just Cause; Forrest Gump.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Shallow Grave; Outbreak.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Just Cause; The Shawshank Redemption; Hideaway; Outbreak; Bye Bye, Love; Candyman.*

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Exotica.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Losing Isaiah.*

UA East—1629 First Ave., at 85th St. (249-5100) *Losing Isaiah.*

61st Street and Above, West Side

Columbus Circle—2 Gulf+Western Plaza, Broadway and 61st St. (247-5070) *Forrest Gump; Legends of the Fall.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Exotica; The Last Seduction; Brady Bunch; Pulp Fiction; Hideaway; Candyman.*

Harlem Victoria V—235 W. 125th St. (222-8900) *Alma's Rainbow.* See "Museums, Societies, Etc."

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Madness of King George; Strawberry and Chocolate; Window to Paris; Before the Rain; Mina Tannenbaum; Muriel's Wedding.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Shallow Grave; Boys on the Side; Immortal Beloved; The Secret of Roan Inish; Just Cause; The Wild Bunch; Roommates; Outbreak; Farinelli; Losing Isaiah; Man of the House.* Opening 3/24: *Priest; Funny Bones.* IMAX: *Into the Deep; The Last Buffalo.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (222-1200) *Bullets Over Broadway; Outbreak.*

New Coliseum—701 W. 181st St. (740-1545) *Man of the House; Just Cause; Candyman.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Outbreak; Candyman.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (865-8128) *Quiz Show; Just Cause.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (724-3700) *The Shawshank Redemption.* Opening 3/24: *Major Payne.*

62nd and Broadway—1871 Broadway, at 62nd St. (265-7466) *Bye Bye, Love.*

Thalia—250 W. 95th St. (316-4962) *Sankofa.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Losing Isaiah; Candyman; Bye Bye, Love; Outbreak; Roommates; Man of the House; Higher Learning; Just Cause; Heavyweights; Brady Bunch; The Hunted; Hideaway; Walking Dead.*

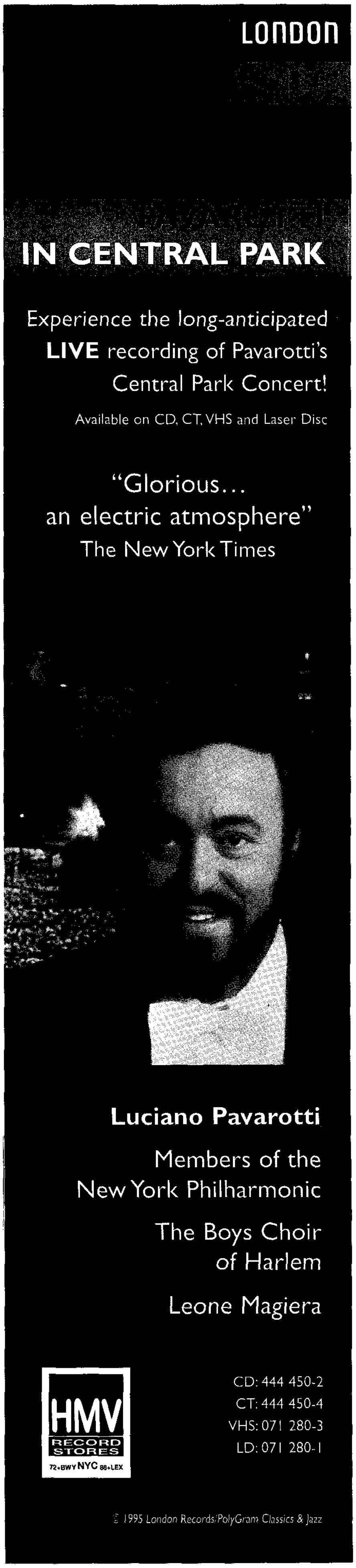
Concourse Plaza—214 E. 161th St. (588-8800) *Losing Isaiah; Candyman; Bye Bye, Love; Outbreak; Just Cause; Heavyweights; The Brady Bunch; Hideaway; Man of the House; The Walking Dead.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Outbreak; Hideaway; Candyman; Brady Bunch.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Outbreak; Bye Bye, Love; .*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Losing Isaiah; Candyman; Bye Bye, Love; Outbreak; Richie Rich; Just Cause; Heavyweights; Brady Bunch; The Mangler; Man of the House; Hideaway; The Hunted; The Walking Dead; Forrest Gump; Pulp Fiction.*

Photograph courtesy of the American Museum of the Moving Image.



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movies

Brooklyn

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *Losing Isaiah; Pulp Fiction; Bullets Over Broadway; Roommates; Hideaway; Forrest Gump; Man of the House.*

Brooklyn Heights—70 Henry St. (596-7070) *Losing Isaiah; Bye Bye, Love.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Outbreak; Man of the House; Candyman.*

Cobble Hill—265 Court St. (596-9113) *The Secret of Roan Inish; The Madness of King George; Outbreak; Man of the House; Just Cause; Brady Bunch.*

Commodore—329 Broadway, at Rodney St. (384-7259) *Candyman; Outbreak.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *Candyman; Bye Bye, Love; Outbreak; Brady Bunch; Boys on the Side.*

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Candyman; Outbreak; Just Cause; The Walking Dead.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Outbreak; Candyman; Roommates.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Candyman; Just Cause; Outbreak; Brady Bunch; Heavyweights; Higher Learning.*

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *Losing Isaiah; Bye Bye, Love; The Shawshank Redemption; Man of the House; Pulp Fiction.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Just Cause; Outbreak; Hideaway; Bye Bye, Love.*

Metropolitan—392 Fulton St. (858-8580) *Candyman; Outbreak; Just Cause; The Walking Dead.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Losing Isaiah; Bye Bye, Love; Outbreak; Brady Bunch; Just Cause; Pulp Fiction; Hideaway; Roommates.*

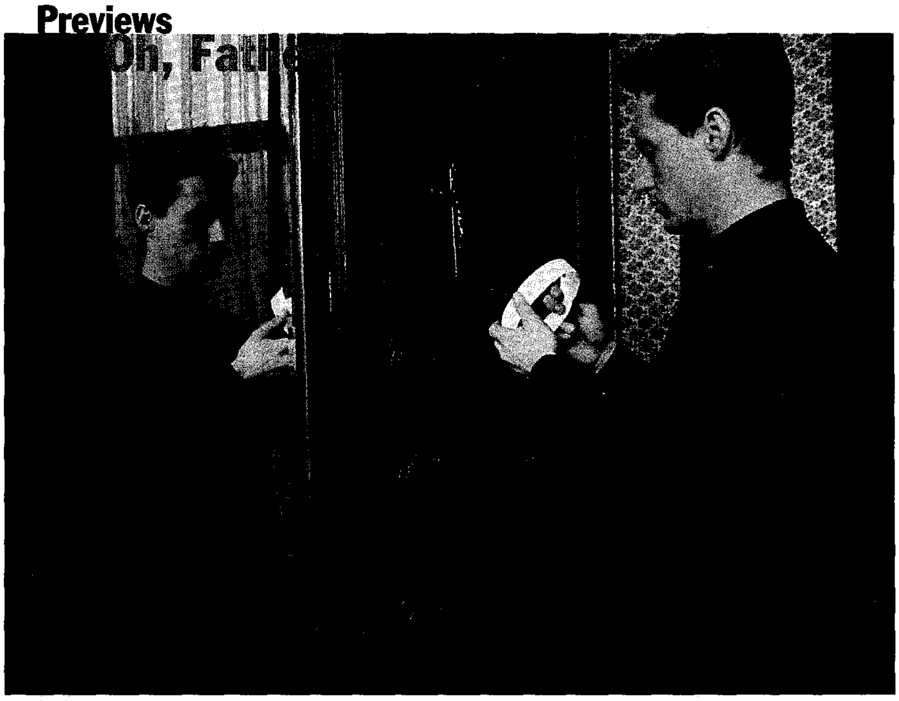
Oriental—1832 86th St. (236-5001) *Brady Bunch; Man of the House; Candyman.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Outbreak; Losing Isaiah.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Candyman; Outbreak; Brady Bunch; Hideaway; Man of the House.*

Previews

Oh, Fathe



At times, it seems Bing Crosby was the last actor who played a man of the cloth actually capable of keeping his vows—a situation that tends to make movies about Catholicism somewhat more interesting these days. In *Priest*—opening March 24—Father Greg (Linus Roache) finds himself at the center of a moral meltdown involving sexual abuse, philandering fellow priests, and his own yearnings.

Photograph by Nicky Johnston.

Queens

Astoria—28–60 Steinway St. (726-1279) *Candyman; Bye Bye, Love; Just Cause; Outbreak; Brady Bunch; Hideaway.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Bye Bye, Love; Outbreak; Roommates; Just Cause; Boys on the Side; The Shawshank Redemption; Man of the House.*

Center—42–17 Queens Blvd., at 43rd St., Sunnyside (784-3050) *Brady Bunch Movie; Candyman; Outbreak.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *Candyman; Just Cause; Heavyweights; The Walking Dead; Legends of the Fall; The Shawshank Redemption.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Brady Bunch; Man of House.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Outbreak; Forrest Gump; The Shawshank Redemption.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Just Cause; The Walking Dead; Candyman.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Bye Bye, Love; Outbreak; Hideaway; Brady Bunch; Heavyweights; Man of the House; Dumb and Dumber.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Brady Bunch; Candyman; The Mangler; Heavyweights; Roommates.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *The Madness of King George; Shallow Grave.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (454-6800) *Losing Isaiah; Bye Bye, Love; Outbreak; Brady Bunch; Roommates; Pulp; Hideaway.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Outbreak; Candyman; Hideaway.*

Main Street—72–66 Main St., Flushing (268-3636) *Just Cause; Brady Bunch; The Hunted; Boys on the Side; Outbreak.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Just Cause; Bye Bye, Love; The Hunted; Hideaway; Legends of the Fall.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) Brady Bunch*; Nobody's Fool; Bullets Over Broadway; Losing Isaiah.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Losing Isaiah; Bye Bye, Love; Outbreak; Brady Bunch; Just Cause; Roommates; Hideaway; Pulp.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Dumber and Dumber; The Madness of King George.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Brady Bunch; Candyman.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Outbreak; Dumb and Dumber; Hideaway; Candyman.*

Surfside—104th St., Rockaway (945-4632) *Outbreak; Man of the House.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Losing Isaiah.*

Utopia—187–02 Union Tpke., at 188th St., Flushing (454-2323) *Just Cause; Roommates.*

Staten Island

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Brady Bunch; Just Cause; Forrest Gump; Hideaway; Man of the House; Outbreak; Pulp Fiction; Candyman.* Opening 3/24: *Tall Tale; Major Payne.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Candyman; Bye Bye, Love; Outbreak; Just Cause; Brady Bunch; Hideaway.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Losing Isaiah; Bye Bye, Love; Outbreak; Pulp Fiction; Brady Bunch; Roommates; Hideaway; Man of the House.*

Museums, Societies, Etc.

American Museum of the Moving Image—3/26: *The Conversation* (1974) and *Blow Out* (1981). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $5.

Film Forum—Held over: *I Am Cuba* (1964), *Faster, Pussycat! Kill! Kill!* (1965), and *Mamma Roma* (1962). Through 4/21: A tribute to Michael Powell and Emeric Pressburger. Highlights include: *The Life and Death of Colonel Blimp* (1943) on 3/23 and 3/24 and *The Tales of Hoffman* (1951) on 3/25–3/27. 209 W. Houston St. (727-8110); $7.50.

The Film Society of Lincoln Center (The Walter Reade Theater)—See also "New Directors/New Films." Through 3/31: "Blood of a Poet: Sam Peckinpah." Highlights include *Bring Me the Head of Alfredo Garcia* (1974) on 3/24 and 3/25 and *Pat Garrett and Billy the Kid* (1973) on 3/26. "Movies for Kids" on 3/25 and 3/26: *Flipper* (1963). 65 W. 65th St., plaza level (875-5600); $7.

Harlem Victoria V—See also listing under "Movies." Ashakara. 235 W. 125th St. (222-8900); $7.50.

Joseph Papp Public Theater—Through 4/11: *Last Tango in Paris* (1973). Bernardo Bertolucci's masterpiece, still shockingly frank, returns in a new, pristine print. 425 Lafayette St. (598-7171); $7.

New Directors/New Films—3/17–4/2: Twenty-two programs from fifteen countries, as well as various shorts. 3/20: *The Devil Never Sleeps* and *Cross My Heart and Hope to Die.* 3/21 and 3/22: *Art for Teachers of Children* and *Postman.* 3/23 and 3/25: *Vive L'Amour* and *Deadly Maria.* 3/24 and 3/26: *Only the Brave* and *New Jersey Drive.* 3/25 and 3/26: *Trop de Bonheur.* 3/26 and 3/28: *A Light, Sensitive Story* and *Eclipse.* Buy your tickets early or show up and panhandle—someone might take pity on you. Museum of Modern Art, 11 W. 53rd St. (708-9480); $6.

New York Underground Film Festival—3/22–3/26: All the movies and shorts your mother warned you about in one handy festival. Highlights include opening nighter *Mod Fuck Explosion* on 3/22 at 7; a John Waters showing *Multiple Maniacs, Pink Flamingos, Female Trouble,* and *Desperate Living* consecutively on 3/23–3/26; erotic underground films on 3/25 and 3/26, with *Wild Girls Go-Go Rama;* lightning rod and Tarantino-bashing short *Who Do You Think You're Fooling?* on 3/23; and more shorts and films than you can shake a stick at. Tickets for features or various packages of shorts sold day of show only at box office, which opens at 1. Anthology Film Archives, 32 Second Ave., at 2nd St. (505-5181); $6 or festival pass for $25.

Victoria...Veruca...The Vanguard

Concerts

Weezer—The reigning cut-ups of the post-grunge age owe quite a bit to the young Spike Jones. The video-savant masterminded their courtship of postteen America, directing videos for both "Undone" and the irresistible *Happy Days* homage "Buddy Holly"—a winkingly clever MTV face to go with their sunny harmonies and tasty distortion. Can these (admittedly witty) guys live up to it all in the flesh? They play with Chapel Hill's excellent Archers of Loaf—who also sling some funny slacker commentary in with their torqued-up indie rock—and Tuscadero, whose titular invocation of a minor *Happy Days* character completes the circle of seventies pop-culture hagiography. 3/28 at 7:30 P.M. *Roseland. $15.50.*

WPLJ 95.5 FM '70s Rock 'n' roll Reunion Concert—Depending on your age and disposition, this is either a summer breeze from the past or a flashback on grade-school bummer: "The Piña Colada Song." "Brandy." "Sad Eyes." "Making It." And much, much more! All original hits by the original artists! Rupert Holmes, Looking Glass, Robert John, and David Naughton perform, plus Three Dog Night, Andrew Gold, and other icons of K-Tel's seventies. 3/24 at 8 P.M. *The Paramount at Madison Square Garden, Seventh Ave. at 32nd St. (307-7171). $28.50–36.*

Victoria Williams—The tremendously gifted young singer-songwriter comes with an orbit of famous admirers—R.E.M., the Jayhawks, Soul Asylum, Pearl Jam—many of whom tend to drop in and help sing her probing, unforgettable story-songs. She plays with a lesser-known but similarly beloved Georgia fixture, Vic Chestnutt. 3/25 at 8 P.M. *Town Hall, 123 W. 43rd St. (997-1003). $25.*

Pat Metheny Group—The virtuosic jazz guitarist-turned–New Age–arena star plays with his full globe-trotting, shape-shifting band. 3/23–3/25. Beacon Theatre. $35.

Dede Saint-Prix—The zouk star from Martinique makes his U.S. debut. 3/25 at 8 P.M. *Florence Gould Hall, 55 E. 59th St. (355-6160). $18–25.*

Seventh Annual Reggae Awards—For proof of reggae's mainstream conquest, look no further than the chart-topping *Ready to Wear* soundtrack, whose star Ini Kamoze appears at this celebration—along with dance-hall queen Patra, ace D.J. Terror Fabulous, pint-sized rude boy Little Vicious, Mad Lion, Buju Banton, and many others. 3/26 at 7 P.M. *Town Hall (840-2824.)*

Max Roach and the Uptown String Quartet—The legendary jazz drummer performs solo, and the Uptown String Quartet performs music by Thelonious Monk. 3/23 at 8 P.M. *Sylvia and Danny Kaye Playhouse, Hunter College, Lexington Ave. and 68th St. (772-4448). $20.*

Judy Collins—The wistful seventies folk icon—she of "Both Sides Now" and "Send in the Clowns"—is also a novelist now, having recently released the suspiciously titled potboiler *Shameless.* She croons here on 3/25 at 8 P.M. *Brooklyn Center for the Performing Arts, Brooklyn College, Brooklyn (307-7171). $23–28.*

Jazz at Midday—3/22: Guitarist Bucky Pizarelli at 12:30. *Saint Peter's Church, 619 Lexington Ave., at 54th St. (935-2200).*

Toby Kasavan and Mark Hennen—Duo jazz piano concert. 3/26 at 3 P.M. *Prospect Park Picnic House, west side of Prospect Park, Brooklyn (718-965-8999). $5.*

Ground Rules:

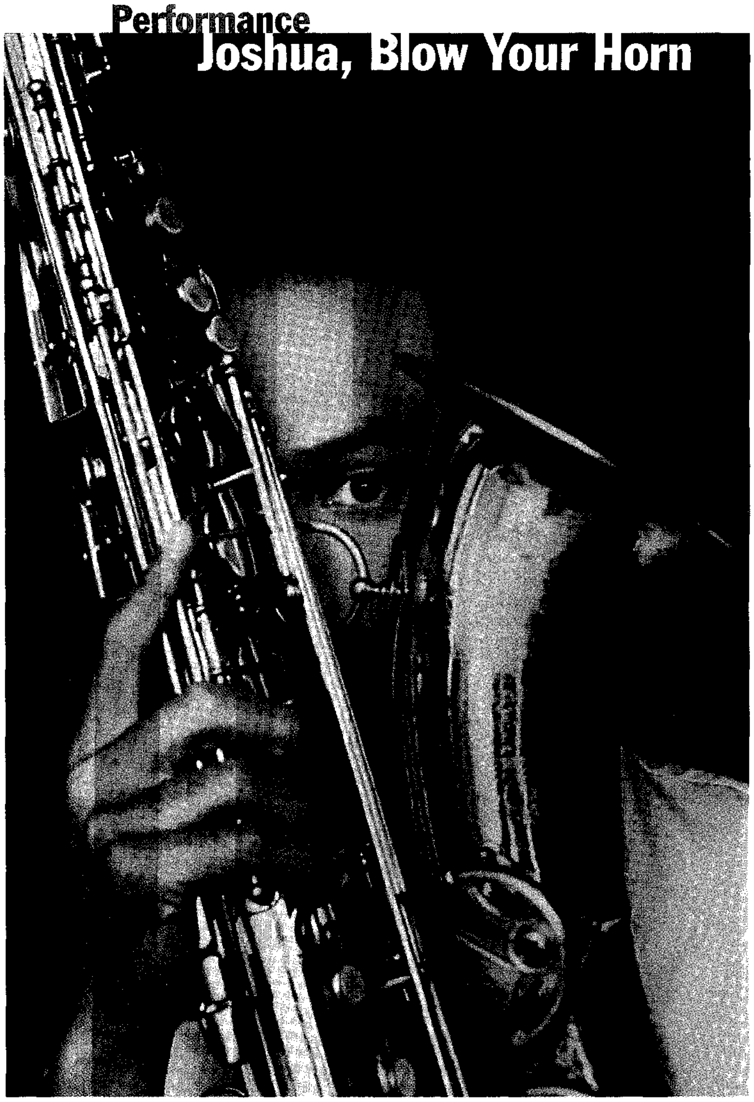
In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

"Raising Our Voices"—A showcase of women who perform daily in New York's subway and rail stations. 3/24, 10 A.M.–3 P.M. *Grand Central Terminal, Main Concourse, Lexington Ave. and 42nd St. (362-3830).*

Art Garfunkel—3/25 at 8 P.M. *John Harms Theater, 30 North Van Brunt, Englewood, New Jersey (201-567-3600). $20–34.*

Performance

Joshua, Blow Your Horn



The bright young Harvard and tenor man is hyped enough to play concert halls. This week, though, you can catch him at a real jazz club, the Village Vanguard, where Joshua Redman helps celebrate its sixtieth anniversary.

Clubland

Academy—A grand old theater whose big-time rock acts and bruising sound system vie against the 100,000th rendition of "Memories" being sung two blocks away. 3/24: Veruca Salt; Hazel; Squash; Blossom. Show at 7:30. *234 W. 43rd St., bet. Seventh and Eighth Aves. (249-8870).*

Bottom Line— The hardest- (or *most*, anyway) working horns in show biz, the Uptown Horns have backed the Rolling Stones, R.E.M., Bruce Springsteen, Aretha Franklin, B.B. King, and loads of others. They appear in their own revue here with guest David Johanssen, who's also used them, as Buster Poindexter, for his hit "Hot Hot Hot," playing on 3/23. 3/24: The Required Listening series presents country-blues singer Katy Moffatt, bluesman Tinsley Ellis, jazz cutup Dave Frishberg, and Loose Diamonds. 3/25: Rockapella. Sets at 7:30 and 10:30. *15 W. 4th St. (228-6300). $.*

Brownie's—Quite a cozy little dive, for all the bare brick and Alphabet City street cred. Low-rent rock bands and the occasional big name trying to keep a low profile. 3/22: Steve Wynn; Duane Jarvis; Chris Cacavas. 3/24: Versus; Small Factory. 3/27: Superdrag; Idle; others. 3/28: Timco. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. Sundays and Mondays are audition nights and are usually better spent elsewhere. 3/25: Goo Goo Dolls. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A new big-budget venue dedicated to bringing us the best and brightest from the Midwestern blues capital. With comfy sofas. 3/22–3/25: Harmonica legend Sugar Blue. 3/27: King Dice Rockin' Blues. 3/28: Ernie Williams and the Wildcats. 3/29–3/30: Larry Burton. Shows nightly. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

The Cooler—The meat-packing district's subterranean, steel-corridored home to alternative rockers, avant-garde jazz musicians, and mind-expanding D.J.'s. This month's Monday-night series is curated by Sonic Youth's Steve Shelley. 3/22: Ecstatomatique. 3/23: Th'wig. 3/24: John Zorn's free-jazz/klezmer outfit Masada; Japan's Omoide Hatoba; Elliott Sharp's Dyners Club. 3/25: Hassan Hakmoun and Zahar. 3/27: Alternative rock with Blonde Redhead and others. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays,

Photograph by Marc Hom.

when the mighty Mingus Big Band holds forth. 3/24: Bluegrass-literate singer Shannon Worrell. 3/28: Francis Dunnery. *380 Lafayette St. (533-2680).*

Irving Plaza—A midsize, bi-level rock venue that's a bit of a crush near the stage but has an amiable bar, 119, right around the corner for a pre-show *aperitif.* 2/23: Dionne Farris; David Harris. Saturday nights, the trendily decadent party "Grey Gardens" fills the hall with gothic ambience, house music, and pale dancers. The next day, "Savoy Sundays," a weekly swingfest of dancing. *17 Irving Pl. (777-6800).*

Knitting Factory—After two CDs devoted to the music of Madagascar, globe-trotting instrumentalists Henry Kaiser and David Lindley went to Norway and recorded 61 folk musicians on *The Sweet Sunny North* (Shanachie). A touring band led by Kaiser's angular guitar brings this strange, austere white-soul music to town for an evening of midnight-sun jamming on 3/28. Adrian Legg plays solo. 3/25: "Acid Jazz Night," with Abstract Truth, Inviolate, and Jazzhole. Shows at 8 and 11. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 3/23: Hazel; Jonathan Fire Eater. 3/25: Pete Droge; The Shams; Melissa Ferrick. 3/28: Mary Lou Lord. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the most happening venues for nowish music, presenting country, folk, and rock artists groomed for the more *au courant* time slots on MTV. 3/22: Dionne Farris; David Harris. *217 E. Houston St. (260-4700).*

Sidewalk Cafe—The backroom Fort is the new home to New York's "anti-folk" scene, presenting impassioned, oft-wacky guitar- and poesy-wielding artists, with the occaional Beat refugee. 3/25: Alison Faith Levy, a wonderful singer-songwriter from San Francisco, plays her only New York show, joined by King Missile's Chris Xefos and Wonderama's Chuck Marcus. 3/28: The Antihootenanny, with anti-folk founder Lach. Shows nightly at 8. *94 Avenue A. 473-7373).*

Tramps—Despite the ringing walls and mid-stage column, this is one of the city's better venues for great roots music and happening indie rock. 3/22: Digable Planets kick it live for '95, with a full band and D.J. 3/25: Groove Collective. 3/27: Patrick Moraz, of the Moody Blues. 3/28: Stuttering John. *51 W. 21st St. (727-7788).*

Webster Hall—Four floors of disco inferno, plus a café. 3/29: "The Designers and Models Spring Ball" invades for "alternative fashion week," bringing new styles by 100 designers. In the house: Clive Barker, Chi Chi Valenti, Octavia St. Laurent—star of *Paris Is Burning*—Debbie Harry, and a huge list of other fabulites. Joi Cardwell, singer of the club hit "Club Lonely," performs at 10. *Webster Hall, 125 E. 11th St. (353-1600).*

Wetlands—A groovy club-kid/activist hang with neo-hippie atmosphere and far-flung musical guests. *Nota bene:* Tuesday night is (Grateful) Dead Night. 3/23: Gary Lucas's Gods and Monsters; Band of Weeds; Rasputina; Sulfur. 3/23: Dirty Dozen Brass Band. 3/25: Skadanks. 3/27: Groove Collective; Freddie Hubbard. *161 Hudson St. (966-5244).*

Jazz

Birdland—A two-tiered, Art Deco–ish club whose fine jazz musicians rarely draw large crowds, probably owing to the longish uptown trek required to see them. 3/24–3/25: Bill Ware Sextet. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Probably the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two stars in one evening and, as its empire expands (most recently taking Indonesia with the Blue Note Djakarta), charges accordingly. Through 3/26: A bill that presents some of the most impressive participants from Lionel Hampton's recent Blue Note appearance: The stellar saxophonist and jovial balladeer James Moody, the distinguished trombonist Al Grey, and the beloved trumpeter Harry "Sweets" Edison. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—A smallish, dark-paneled room into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (228-6440).*

Fat Tuesday's—A snug subterranean nightclub out of the downtown jazz circuit, Fat Tuesday's regularly presents excellent jazz vocalists, plus the guitarist-inventor Les Paul, who holds forth every Monday night. Through 3/26: The rootsy jazz pianist and martini-dry singer Mose Allison. 3/28–4/2: The great McCoy Tyner. *190 Third Ave., at 17th St. (533-7902).*

55 Bar—A smoky West Village watering hole where the fleet-fingered electro-bop guitarist Mike Stern plays most Mondays and Wednesdays. Shows at 11. *55 Christopher St. (929-9883).*

Five Spot—A palatial *Dick Tracy*–looking ballroom and regular host to smooth jazz musicians. 3/23: Guitarist Pierre Bensusan. 24–3/25: Jazz vocalist Monica Simms. *4 W. 31st St. (631-0100).*

Iridium—Every Monday, a surprising mix of guitar heavies—Larry Coryell, Jack Wilkins, Vic Juris, David Gilmore, Russell Malone—play the music of Mingus, backed by his mighty big band's rhythm section. Through 3/25: The *highly* acclaimed young pianist Cyrus Chestnut takes over. 3/28–4/2: The Harold Mabern Trio. Sets Sat. at 9:30, 11, and 12:15 A.M. *44 W. 63rd St. (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent pianists. *33 University Pl. (228-8490).*

Knitting Factory—The bouncingly inventive alto-saxophonist Julius Hemphill leads an all-sax sextet here, 3/22–3/23. 3/27: The volcanic tenor-saxophonist-and-bass-clarinetist David Murray holds his latest Monday-night gig with his Big Band, conducted by Lawrence Butch Morris. 3/29: Prima Materia plays the music of John Coltrane. Shows at 8 and 11. *74 Leonard St., bet. Broadway and Church Sts. (219-3055).*

Metropolis (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz stars and R&B acts. Every Tuesday, George Gee's orchestra plays swing classics from Basie to Woody Herman. Wednesdays, jazz D.J. Ben Duncan hosts a jam session, with free eats from 10 to 11. 3/23: Diana Ross's daughter Rhonda sings the blues—and standards. 3/24–3/25: Barry Harris and Charles Davis. 3/26: Laverne Butler. 3/27: Julie Lyonn Lieberman, Joe Kennedy Jr. *31 Union Sq. W. (675-0851).*

Small's—A newish, feisty jazz club that's come-as-you-are and stays open all night, offering after-hours jazz until 8 A.M. Nightly jams start round about 2 A.M. and often involve free beverages and food. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $.*

Sounds of Brazil—Probably the city's premier world-music venue, presenting many acts that could fill stadiums back home. On Tuesday nights, it's the steamy seventies-funk dance night Soul Kitchen, preceded by the poetry-and-rap jam "Flippin' the Script." Thursday nights, it's Giant Step, the long-running throwdown of saxophone-, guitar-, and turntable-playing musicians. Through 3/23: The crowned queen of bossa nova, Astrud Gilberto, holds forth for three nights, singing "The Girl From Ipanema" and others. 3/25: Mali superstar Kasse Mady. 3/26: San Francisco's hot Cuban combo Conjunto Cespedes. 3/27: Cachao, the legendary Cuban music figure, performs. 3/29–3/31: Gato Barbieri. Most live shows start at 9. *204 Varick St. (243-4940).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Monday, Miles Evans directs the Monday Night Orchestra, playing the music of Gil Evans. Every Sunday, Doc Cheatham plays from 2 to 6. Through 3/26: John Scofield Quartet. 3/26–4/2: Jerry Gonzalez and Fort Apache. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A pricey, somewhat overwrought restaurant in a touristy Central Park rest stop. Still, the Tavern's Chestnut Room is a top-flight jazz club—with excellent sound and a full roster of stars. Through 4/2: Nancy LaMott, the restrained, tasteful, and elegant cabaret singer, holds the floor. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. This month, the major jazz labels are helping the Vanguard celebrate its sixtieth anniversary by booking the prides of their rosters. Through 3/26: The fresh young Harvard and tenor man Joshua Redman leads a quartet of his peers: Peter Martin, Chris Thomas, and Brian Blade. 3/28–4/2: Cecil Taylor Trio. Sets at 9:30, 11:30, and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

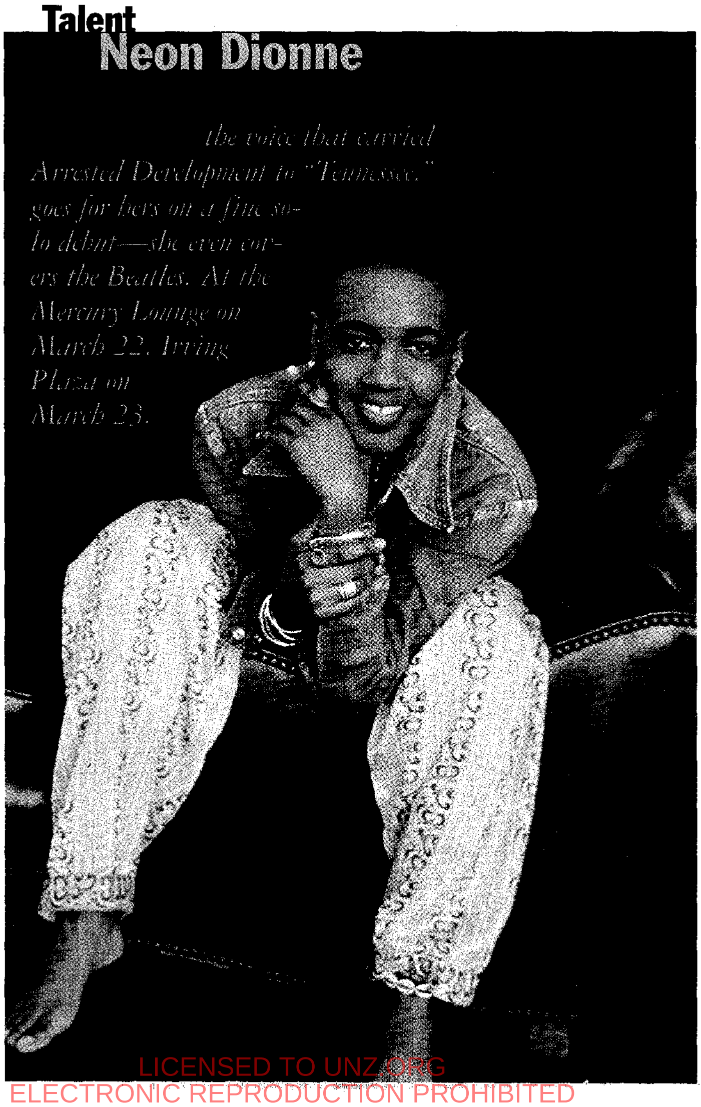
Visiones—Spanish food and good, surprisingly *avant-* jazz guests. 3/23: Kendra Shank, with the Fred Hersch Trio. 3/24–3/25: Ninja Duck Orchestra. 3/28: Sam Newsome Quartet. Every Monday, the Maria Schneider Orchestra plays. Every Sunday, it's the Gust W. Tsilis Quintet. *125 Macdougal St., at W. 3rd St. (673-5576).*

Comedy

Boston Comedy Club—Boston comedy circles produced Jay Leno and many other greats who came

Talent

Neon Dionne



the voice that carried Arrested Development to "Tennessee," goes for hers on a fine solo debut—she even covers the Beatles. At the Mercury Lounge on March 22. Irving Plaza on March 23.

Photograph by David Roth.

through this club. Wednesdays, Rod Reyes hosts All-Star Comedy Nights at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—The big-budget site of A&E's series *Caroline's Comedy Hour,* right off Times Square. 3/24–3/26: Rondell Sheridan. 3/25–3/26: Marc Weiner, star of the Nickelodeon series "Weinerville," performs a special family matinee at 2 P.M. 3/27: Blue Collar Guys. 3/30–4/2: Robert Schimmel. Shows at 8, with extra shows at 10:30 on Fri. and Sat. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—The cozy subterranean home to some of New York's top comics. Through 3/26: William Stephenson; Greer Barnes; Dave Attell; Jeff Ross; Darryl Hammond. 3/27–4/1: Rick Crom; Gregg Rogell; Kevin Brennen; Dave Attell; Greer Barnes. Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Every Wednesday, the interactive comedy group Short Order Theater takes over, improvising sketches and songs based on audience suggestions. Mon.–Thurs., shows start at 9; Fri. at 8:30, 10:45, and 11; Sat. at 8, 10:30, and 12:30 A.M. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this is now one of the city's oldest comedy establishments. Through 3/26: Richie Gold; Rich Ramirez; Scott Bruce; Mike Robles; Mark Unger; Danny Curtis. 3/27–4/2: Vic DiBetteto; Mark Unger; Danny Curtis; Al Romero; Nancy Redman; Scott Bruce. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Jane's Comedy Club—A new comedy spot that serves food and presents regulars from Comedy Central, *An Evening at the Improv,* and *Caroline's Comedy Hour.* 3/25: Gary Greenburg; John Kowee; Chris Arcudi. *254 Greene St., bet. 8th St. and Waverly Pl. (475-5263).*

New York Comedy Club—3/25: Keith Robinson; Gabe Abelson; Dan Vitale; Amy Foster. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Rebar—Mondays, "Eating It: The Alternative Comedy Experience" sics live comedians on bar patrons as they sit in the shadows. *127 W. 16th St. (627-1680).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 3/23–3/26: Billy Jaye; Glenn Farrington; Eddie Brill; Todd Barry. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Pianist and arranger Peter Howard is currently in residence through 3/25 with vocalists Lorna Dallas and Bill Daugherty in "Crazy for Musicals," a lighthearted revue. Beginning 3/28, Julie Wilson moves in with her new show, "Are You Having Any Fun?" Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Cafe Carlyle—Barbara Cook, spreading her acidulous wit through 4/8. $40 cover; no minimum. 8:45 and 10:45 nightly. *35 E. 76th St. (570-7189).*

Cafe Pierre—Dancing has recently been reinstated at this cozy, intimate room on Friday and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. *$10 music charge in the bar; no music charge* for dinner and dancing. Jacket and tie required. *2 E. 61st St. (838-8000).*

Eighty-Eight's—Marilyn Volpe, singing the songs of Cy Coleman in a show called "You Fascinate Me So," has been held over for a couple of additional Wednesdays (3/22 and 4/5) at 8. $12, with a two-drink minimum. Weeknights, first performance at 8; Fri.–Sat. at 8:30; Sun. all day. *228 W. 10th St. (924-0088).*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. $35 minimum. Tues.–Sat.: "You Keep Coming Back Like a Song," a musical memoir of Irving Berlin. Nightly at 9 and 11. *211 E. 55th St. (758-2272).*

Rainbow and Stars—Leslie Uggams is working the quintessential New York room with a show based on her new CD, "Painted Mem'ries." Tues.–Sat. at 8:30 and 11. Through 4/1. $40 cover, no minimum. *30 Rockefeller Plaza, 65th floor. (632-5000).*

Russian Tea Room—Every Sunday and Monday in March, this venerable upper-crust institution is presenting entertainment at 8 and 10:30. 3/20, the Judy Barnett Quartet with Frank Vignola; 3/26, Eric Michael Gillett, the Singing Ringmaster of Ringling Bros. and Barnum & Bailey Circus, in his show "Sing A Rainbow." $25 cover, $10 minimum, with all proceeds donated to Broadway Cares/Equity Fights AIDS. *150 W. 57th St. (265-0947).*

Tatou—*Viva Brazil!,* a musical revue featuring the Girls From Ipanema. Wednesday to Saturday nightly at 9 through 4/1. Jackets required. *151 E. 50th St. (753-1144).*

Talent

E-Z Road to Success

They call it the Buzz Bin Syndrome, and these are its symptoms. A hot indie-rock band (in this case, Veruca Salt) surfaces in whatever city has most recently been declared the next Seattle (this week: Chicago). They release a single ("Seether") on a small local label (Minty Fresh). In fanzine interviews, they make the requisite number of coy kitsch-culture references (profession of deep admiration for Fleetwood Mac and Kiss). Many fans and critics love the band's sound, though naysayers grumble that they're just a poor man's version of another celebrated and more established act (the Breeders). But the young coed crew (two girls, two guys) is undaunted. Having played only a handful of live dates in their entire career, they get in the van, come to New York and play a small club (Brownie's) where everyone is on the guest list and at least one model (Shalom Harlow) is in attendance. Meanwhile, their video hits MTV's heavy rotation. A major-label war ensues. And when they finally sign to the lucky label (Geffen), whether or not they deserved their success becomes one of the most fiercely debated topics in the Internet's secret-music-industry-gossip folder. Less than a year after their humble show, they come back to headline at one of the biggest rock venues in the city (the Academy, March 24). KIM FRANCE

Photograph by Alison Dyer.

Bars

Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. Ask the regulars about the bartenders: They all have strong opinions. *Bergen St. at Hoyt St., Brooklyn (no phone).*

d.b.a.—Beer geeks in an airplane hangar. The beer selection is so complete that it moves many of the customers to soliloquy. An empty stomach and a healthy curiosity about the dangers of increased degrees balling, fruity phenolic esters, and the Sumerian beer god Nimkasi are a must. *41 First Ave., nr. 3rd St. (475-5097).*

Fanny's Oyster Bar—The live music in the basement makes this place a never-fail. If you're not picky about your Creole cooking, the four-table dining room in the back of this funky storefront is a peerless first-date destination. There's nothing wrong with the food; in fact, if you consider that it's all prepared on a hot plate, it's miraculously pretty okay. *765 Washington St., nr. 12th St. (255-5101).*

Great Jones Cafe—Must have sold auto parts in a past life. Now it's an elbow-banging, "Sorry, pal," putatively southwestern watering hole. Stay long enough to recover from a Cajun martini. *53 Great Jones St., nr. Bowery (674-9304).*

Les Poulets—The roar on Wednesday nights at this almost exclusively Puerto Rican nightclub is welcome relief from the self-congratulatory murmur of the typical Flatiron feedery. *16 W. 22nd St. (229-2000).*

Malachy's—There is a disturbing lack of honest-to-badness beerhalls on the increasingly soulless singles strip mall called the Upper West Side. This bleary Irish drop-by is unapologetic. The out-of-focus big-screen TV makes you feel drunker than you are, but the cheap beer will make up the difference pretty quickly. *103 W. 72nd St. (874-4268).*

Mare Chiaro—The bartender is deaf, and the owner has been known to dance about in his underpants. The Little Italy that existed before tourists were invented. *176 Mulberry St., nr. Broome St. (226-9345).*

Milady's—The Brew and Burger prototype. Rush-hour seating arrangement and a pool table that is possessed by the soul of an angry drunk. Saving grace: It's the only low-key bar in SoHo. (No, Fanelli's is not low-key.) *162 Prince St., at Thompson St. (226-9340).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. Yes, that was Ray Kelly sipping on a Manhattan. *30 Rockefeller Plaza (632-5100).*

Spring Street (Shark) Lounge—Takes low-tech to new heights—with the notable exception of the top-of-the-line pinball machine. *Mulberry St. and Spring St. (226-9347).*

Sy Heeda Bar and Restaurant—When was the last time you had Cheez Doodles as a bar snack? This is an Archie Bunker bar for black guys. The intricately clipped photomontage that covers the wall of the back room of this friendly neighborhood hang tells the story of a whooping good time where all are welcome. There are raggedy-hat-wearing old-timers arm-in-arm with fat Italian cops and bashful young ladies. Of course, there are also a few beefy male strippers prancing about in leopard-print jock strings. *1320 E. Gunhill Rd., the Bronx (718-655-9422).*

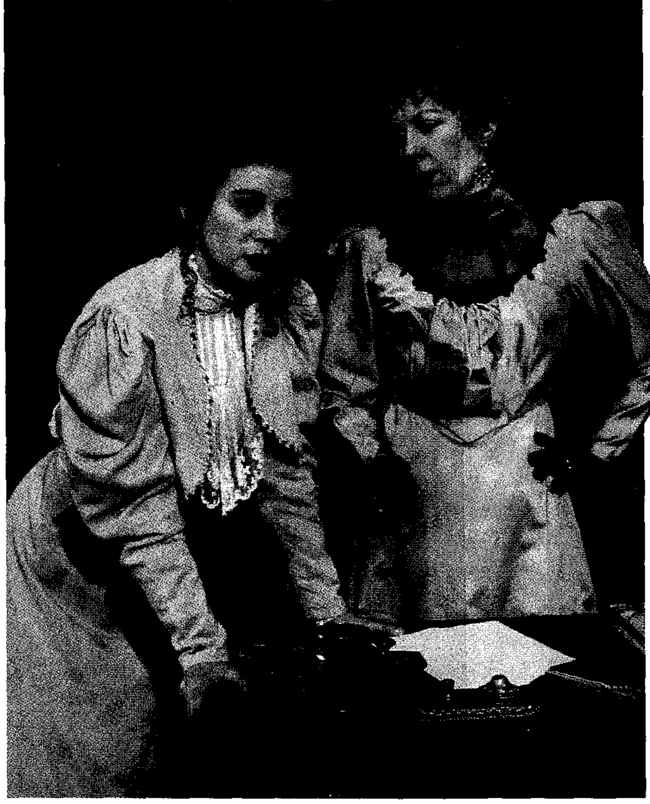
Teddy's—Soulful neighborhood haunt keeps the locals on the right side of the bridge even on the weekends. Live music occasionally, but the pressure to live up to the memory of the late in-house piano man Shorty Jackson keeps all but the ignorant or stouthearted away. *96 Berry St., at N. 8th St., Brooklyn (718-384-9787).*

theater

Bulldog Edition...Arcadia...*Suite* Roll

Previews

Play Unpleasant



Chelsea Altman (left) and Margo Skinner play a daughter and mother coming to know each other for the first time in Mrs. Warren's Profession, George Bernard Shaw's groundbreaking (1902) look at the then-radical notion that women might have something to say about their place in society. The Pearl Theatre Company's production begins performances Friday.

Broadway

Previews and Openings

Arcadia—Tom Stoppard's Olivier Award–winning comedy of ideas, in which two contemporary scholars muse on the nature of time and truth while investigating a centuries-old scandal in an aristocratic household. With Blair Brown, Victor Garber, and Robert Sean Leonard; directed by Trevor Nunn. $37.50–$42.50. Tues.–Sat. at 8, Wed. and Sat. at 2; Sun. at 3. In previews for a 3/30 opening. *Vivian Beaumont Theater at Lincoln Center, 150 W. 65th St. (239-6200).*

The Cryptogram—The newest play by David Mamet is set in a middle-class living room, where unsettling revelations reveal the fragility of love. With Ed Begley Jr., Felicity Huffman, and Shelton Dane. $37.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Begins previews 3/28 for a 4/13 opening. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. Opens 3/26. $34.50 until then, $39.50 thereafter. Wed.–Fri. at 8, Sat. at 5 and 8, Sun. at 7 during previews. After 4/2, Sun. performances are at 3 only. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN).*

Gentlemen Prefer Blondes—Anita Loos's Jazz Age fable of high times among New York's smart set in the twenties, as seen through the eyes of a wide-eyed (but hardly naïve) golddigger. K. T. Sullivan is Lorelei Lee, the girl with the best-known best friend (Diamonds) in musical comedy. This production, directed by Charles Repole, originated last summer at the Goodspeed Opera House; Tony Randall's National Actors' Theatre is its New York sponsor. In previews beginning 3/28 for a 4/10 opening. $20–$60; students with valid I.D., $10. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lyceum Theatre, 145 W. 45th St. (239-6280).*

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, Matthew Broderick, in the role created by Robert Morse, rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. Opens 3/23. $25–$67.50. Mon.–Sat. at 8; Wed. and Sat. at 2. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Sarah Uriarte plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $20–$65. Evening shows begin at 7:30. Dark Mon. and Tues. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Blood Brothers—Willy Russell's musical about twins who, separated at birth, eventually meet and fall in love with the same girl; directed by Bill Kenwright and Bob Tomson. With Helen Reddy stepping into shoes previously filled by Carole King and Petula Clark. $45–$65. Opened: 4/25/93. *Music Box Theatre, 239 W. 45th St. (239-6200). 2 hrs. 45 mins.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Crazy for You—The 1992 winner of three Tony awards, including Best Musical, is currently in its fourth year on Broadway. James Brennan and Karen Ziemba star in this musical comedy, a loose adaptation of the Gershwins' *Girl Crazy,* about a banker's son who's sent to foreclose on a theater in a mining town. Light and frothy, with Gershwin and Susan Stroman's choreography as central pleasures. Book by Ken Ludwig; co-conceived and directed, by Mike Ockrent. $15–$67.50. Dark Thurs. Opened: 2/19/92. *Shubert Theater, 225 W. 44th St. (239-6200). 2 hrs. 40 mins.*

Damn Yankees—A fading boy of summer sells his soul to the Devil for a second chance at playing professional baseball in this revival of the 1955 musical based on Douglass Wallop's best-seller. After an unprecedented two-month hiatus, the show is now back in harness and plugging along as tunefully as ever. With Jerry Lewis and Charlotte D'Amboise. $15–$67.50. Opened: 3/3/94. *Marquis Theater, 1555 Broadway (307-4100).*

Grease!—A crowd-pleasing, neon-heavy, rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Brooke Shields as the gum-snapping tough Betty Rizzo. $30–$67.50. Dark Wed. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

The Heiress—A revival of Ruth and Augustus Goetz's 1947 stage adaptation of the Henry James novella *Washington Square,* in which a domineering and oppressive father squelches his shy daughter's attempt at romance. Suitably Hollywoodized, William Wyler's film version starring Olivia de Havilland swept the 1949 Academy Awards; James, the master of moral irony who experienced the most devastating failure of his career with his single, disastrous foray into dramatic writing, would doubtless have appreciated the joke. With Philip Bosco, Cherry Jones, Frances Sternhagen, and Jon Tenney; directed by Gerald Gutierrez. $20–$42.50. Tues.–Sat. at 8; Wed. and Sat. at 2; Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200).*

An Inspector Calls—A stunning Royal National Theatre production of J. B. Priestley's 1947 mystery thriller about a wealthy British family and its involvement in the suicide of a young girl. Winner of four 1994 Tonys, including Best Play Revival. Gradual turnover for this long-running drama has finally subsided, with the current cast including Nicholas Woodeson, Roy Cooper, Maxwell

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 880-0740.

Photograph by Carol Rosegg.

Caulfield (!), Siân Phillips, Harry Carnahan, and Susannah Hoffman. $45–$55. Opened: 4/27/94. *Royale Theatre, 242 W. 45th St. (239-6200). 1 hr. 50 mins. No intermission.*

Jackie Mason: Politically Incorrect—A one-man show written and performed by Mason, who jokes ruthlessly and effectively about every touchy social issue and racial minority imaginable. $32–$49.50. Opened: 4/5/94. *John Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs.*

Kiss of the Spider Woman—Based on the Manuel Puig novel about two men in a South American prison—a gay window dresser and a revolutionary—who find some tentative common ground. It won seven Tonys, including Best Musical. Maria Conchita Alonso recently stepped into the title role, filling the (big) shoes of Chita Rivera and Vanessa Williams. Book by Terrence McNally; music by John Kander; lyrics by Fred Ebb; directed by Harold Prince. With Howard McGillin and Brian Mitchell. $35–$65. Dark Sun. Opened: 5/3/93. *Broadhurst Theater, 235 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, recently supplanted *Fiddler on the Roof* as the sixth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$67.50. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love! Valour! Compassion!—Terrence McNally's bittersweet drama about eight gay men who come together at a country home over the course of several holiday weekends. With Nathan Lane, John Glover, Stephen Bogardus, Anthony Heald, Randy Becker, John Benjamin Hickey, and Justin Kirk. Directed by Joe Mantello. $15–$45. Tues.–Sat. at 8; Sat. at 2; Sun. at 2 and 7. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$67.50. Dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 45 mins.*

The Phantom of the Opera—In its eighth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,000-performance mark last week and edging into seventh place among the longest running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$65. Dark Sun. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

The School for Husbands/The Imaginary Cuckold—Actor Brian Bedford—a Tony winner for his performance in Molière's *The School for Wives* in 1990—stars in a Molière double bill at the Roundabout. In *The School for Husbands*, he plays the overbearing guardian of a beautiful young woman who tries to keep her tucked away so he can marry her himself, while she does everything she can to reach the man she really loves. In the farce *The Imaginary Cuckold*, Bedford is half of a middle-aged bourgeois couple entangled with young lovers in a series of complications and jealously vivid misunderstandings. Translated by Richard Wilbur; directed by Michael Langham. With Suzanne Bertish, Remak Ramsay, David Aaron Baker, Patricia Dunnock, Cheryl Gaysunas, Reg Rogers, and the ever-rising Malcolm Gets. $50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 2. Through 3/26. *Roundabout Theatre Company, 1530 Broadway, at 45th St. (869-8400).*

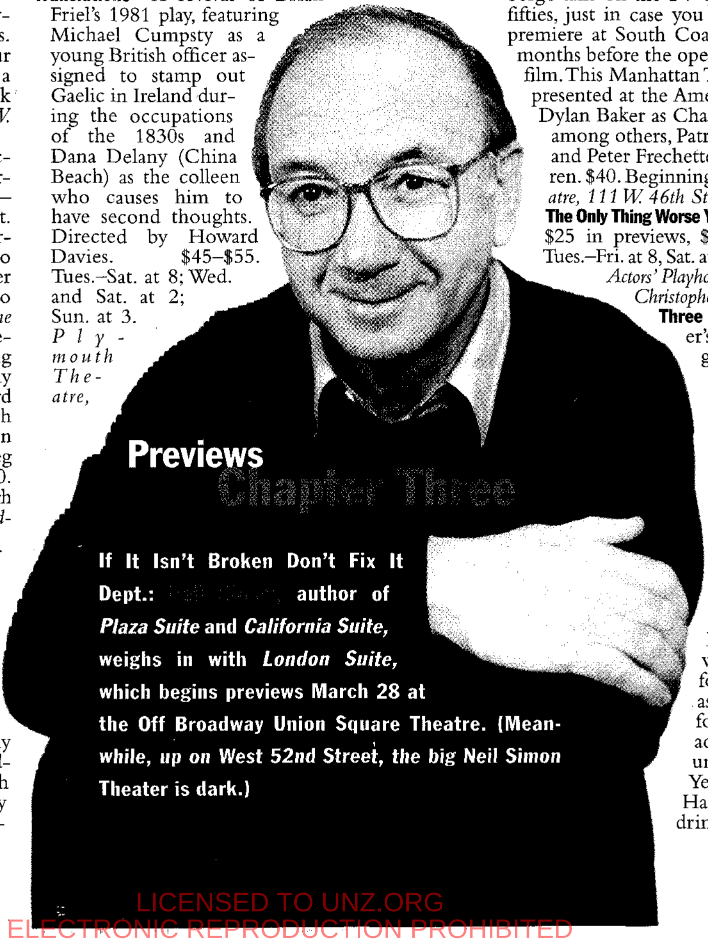
Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. The cast here is a true constellation: John McMartin's rubber-legged Cap'n Andy; the starchy, beady-eyed Parthy of Elaine Stritch; Rebecca Luker; Mark Jacoby; Michel Bell; Gretha Boston; and Lonette McKee's penetratingly sung Julie, which is also shatteringly acted. This *Show Boat* is a dreamboat. (Simon; 10/17/94) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heart-breakin' nights, only in America. Mon.–Sat. at 8; Wed. at 2; $29.50–$67.50. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh.

Sunset Boulevard—Neither as bad as the gossips may have wished nor as good as the gullible must have hoped. It has two or three nice songs amid the soupy orchestrations; a great deal of sameness—songs that echo one another or previous Andrew Lloyd Webber songs too closely; book and lyrics by Don Black and Christopher Hampton, to be remembered for the most ear-grating rhyme ever, "kosher-brochure"; remnants of an interesting plot from the Billy Wilder movie; John Napier's scenery, its inventiveness truly matching its lavishness; arresting costumes by Anthony Powell; Hollywood-worthy lighting by Andrew Bridge; and unsatisfactory performances almost across the board. (Simon; 11/28/94) $25–$70. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Tommy—The Who's angry rock opera about alienation and rebellion now ends by embracing the nuclear family. With such a famous musical source, the surprise here is that the real draw is director Des McAnuff's slick, cinematic staging. $20–$67.50. Dark Tues. Opened: 4/22/93. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs.*

Translations—A revival of Brian Friel's 1981 play, featuring Michael Cumpsty as a young British officer assigned to stamp out Gaelic in Ireland during the occupations of the 1830s and Dana Delany (China Beach) as the colleen who causes him to have second thoughts. Directed by Howard Davies. $45–$55. Tues.–Sat. at 8; Wed. and Sat. at 2; Sun. at 3. *Plymouth Theatre, 236 W. 45th St. (239-6200).*



Previews

Chapter Three

If It Isn't Broken Don't Fix It Dept.: Neil Simon, author of *Plaza Suite* and *California Suite*, weighs in with *London Suite*, which begins previews March 28 at the Off Broadway Union Square Theatre. (Meanwhile, up on West 52nd Street, the big Neil Simon Theater is dark.)

Photograph by Martha Swope.

Uncle Vanya—Tom Courtenay plays the title role in Circle in the Square's staging of what is, perhaps, Chekhov's most poignant and affecting play—not his most polished, but for that very reason commanding a rude pathos uniquely its own. Also featuring Amanda Donohoe (star of *L.A. Law*) as Yelena, and directed by Braham Murray, a respected British artist making his Broadway staging debut. $45. Tues.–Sat. at 8; Wed. and Sat. at 2; Sun. at 3. *Circle in the Square, 1633 Broadway, at 50th St. (239-6200).*

Off Broadway

Previews and Openings

Don Juan in Chicago—In this clever retelling of the Don Juan story, described by its author as a "metaphysical farce," David Ives (*All in the Timing*) applies his distinctive brand of intellectual wit to add a new twist to the tale: In exchange for immortality, the Don must sleep with a different woman each day. After 400 years or so that lead him from Renaissance Seville to 1990s Chicago, this regimen loses its initial charm in a big way. With, among others, Simon Brooking, Peter Bartlett, Nancy Opel, and J. Smith Cameron; directed by Robert Stanton. Opens 3/22. Tues.–Sat. at 8; Sat. at 2; Sun. at 3. $30 Tues.–Thurs.; $32 Fri.–Sun. *Primary Stages, 354 W. 45th St. (333-4052).*

London Suite—Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Luck, Pluck & Virtue—Playwright and director James Lapine has adapted *A Cool Million*, the novelist Nathanael West's savage 1934 slapstick satire of Horatio Alger–style American superpatriotism, into a stage piece suggestive of Brecht as he might be played by the Three Stooges. Featuring Neil Patrick Harris (*Doogie Howser, M.D.*) as optimist and dismemberee Lester Price. $35. Tues.–Sat. at 8, Sat. at 2. Sun. at 7. *Atlantic Theater Company, 336 W. 20th St. (239-6200).*

Mrs. Warren's Profession—Tues., Thurs., Fri. at 8; Wed. and Sun. at 2; Sat at 5 and 9. Beginning 4/5, a Wed. performance will be added at 8. Through 5/7. *Pearl Theatre, 80 St. Mark's Pl. (598-9802).*

Night and Her Stars—Playwright Richard Greenberg's take on the TV quiz-show scandals of the fifties, just in case you were wondering, had its premiere at South Coast Repertory last season, months before the opening of Robert Redford's film. This Manhattan Theater Club production, presented at the American Place Theatre, stars Dylan Baker as Charles Van Doren; also with, among others, Patrick Breen, Keith Charles, and Peter Frechette. Directed by David Warren. $40. Beginning 3/28 *American Place Theatre, 111 W. 46th St. (239-6200).*

The Only Thing Worse You Could Have Told Me . . .—$25 in previews, $35 after a 4/2 opening. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Actors' Playhouse, 100 Seventh Ave. So., at Christopher St. (307-4100).*

Three Viewings—Jeffrey Hatcher's play about graveside regrets. With Buck Henry, Penny Fuller, and Margaret Whitton. $30. Tues.–Sun. at 7:30, Sat. and Sun. at 3; Through 4/30. *Manhattan Theatre Club, City Center Stage II, 131 W. 55th St. bet. Sixth and Seventh Aves. (581-1212).*

Now Playing

Alice Out From Under—Down the rabbit hole with comedian and performance artist Fia Perera as she meets (and performs) "fifteen zany characters who help her triumph over life's obstacles." Yes, well. Directed by Wynn Harmon. $7, plus a two-drink minimum. 3/27 at

8:30. *Don't Tell Mama, 343 W. 46th St. (757-0788).*

All in the Timing—Six snappy one-acters by David Ives that are idiosyncratic and astringent—the laughter is steady and has an educated ring. An Outer Critics Circle–award winner for playwriting. Directed by Jason McConnell Buzas. $35–$37.50. Mon.–Sat. at 8.; Wed. and Sat. at 2. Opened: 2/17/94. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Awake and Sing!—A sixtieth-anniversary staging, appropriately star-studded, of Clifford Odets's Depression classic about thwarted longings in the Bronx. The Jewish Repertory Theater production features Tovah Feldshuh, Stephen Lang, and Avery Schreiber. $30. Tues.–Thurs., Sat. at 8, Wed. and Sun. at 2, Sun. at 7; dark Mon. and Fri. *Westbeth Theater Center, 151 Bank St. (741-0391).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. Matt Goldman, Phil Stanton, and Chris Wink are the blue not-so-meanies. Directed by Marlene Swartz. $25–$40. Wed. at 5 and 8; Thurs. at 8; Fri. and Sat. at 7 and 10; Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theater, 434 Lafayette St. (254-4370).*

Body Shop—A musical about six dancers working in a small-town joint and how their lives and the life of the owner are turned upside down by a Hollywood director. Book, music, and lyrics by Walter Marks. Directed by Sue Lawless. $30. Wed.–Sat. at 8; Sun. at 3. *Westbeth Theatre Center, 151 Bank St. (741-0391).*

Camping With Henry And Tom—Robert Prosky, Ken Howard, and John Cunningham as Thomas Edison, Warren G. Harding, and Henry Ford in Mark St. Germain's fantasy of what the conversation might have been like on a celebrated series of camping trips shared by those three pillars of the new American century in the early 1900s. With costumes by last year's Tony winner Ann Hould-Ward (*Beauty and the Beast*), which is itself reason enough to buy a ticket. $37.50. Tues.–Sat. at 8; Wed. and Sat. at 2:30; Sun. at 3. *Lucille Lortel Theater, 121 Christopher St. (239-6200).*

Carmen—The Ridiculous Theatrical Company presents an astonishingly dark, searing, and emotionally ravaging take on . . . well, no, not really. It's actually another brazenly silly production, this one tackling the story of "a woman with a thousand stars in her eyes and a thousand men in her past." Led by Everett Quinton. $25. Tues.–Sat. at 8, Sun. at 7. Recently extended—yet again!—through 4/22. *Ridiculous Theatre, 1 Sheridan Square (691-2271).*

The Cherry Orchard—The play by Chekhov, in a production by the Oasis Theatre Company. $15. Thurs.–Sat. at 7:30; Sun. at 5. Through 3/26. *230 E. 9th St. (673-3706).*

The Compleat Works of Wllm Shkspr (abridged)—105 minutes. Everything. Yow. Performed, briskly, by Christopher Duva, Peter Jacobson, and Jon Patrick Walker, taking over from an earlier production at Serious Fun! in 1993. Tues.–Sat. at 8; Wed and Sat. at 2:30; Sun. at 3. $25 Tues.–Thurs.; $27.50 weekends. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Linda Lavin, Debra Monk, and Paul Guilfoyle; directed by Michael Blakemore. $35–$45. Tues.–Sat. at 8; Sat. at 2; Sun. at 3 and 7. *Variety Arts Theatre, Third Ave. at 13th St. (239-6200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $32. Tues.–Fri. at 8; Sat. at 3 and 7; Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$45, which includes a mitzvah meal. Opened: 10/9/94. Thurs. at 7:30; Sat. at 7; Sun. at 1 and 5. *Playhouse on Vandam, 15 Vandam St. (691-1555).*

Hapgood—The New York premiere of Tom Stoppard's play about the head of a British government espionage agency who becomes entangled in a web of intrigue, family duty, twins, and nuclear particle physics. Already well-received in London, it's directed by Jack O'Brien and stars, naturally, Stockard Channing. With David Lansbury, Brian F. O'Byrne, Yaniv Segal, Josef Sommer, David Strathairn, Michael Winther, and David Wolos-Fonteno. $37.50. Tues.–Sat. at 8; Wed. and Sat. at 2; Sun. at 3. Recently extended (for the second time) through 3/26, in order to pair with *Arcadia*, Stoppard's other current hit. *Mitzi E. Newhouse Theater at Lincoln Center, 150 W. 65th St. (239-6200).*

Henry VI—The Theatre for a New Audience follows last season's *Titus Andronicus* with an even more ambitious staging of Shakespeare's three-part epic with the same design team and a cast of 22. It's been distilled into two evenings (*Part I: The Contention* and *Part II: The Civil War*) by director Barry Kyle. Through 4/8. Call for detailed performance schedule. *Theatre at St. Clement's, 423 W. 46th St. (279-4200).*

Holiday Heart—A 12-year-old girl struggles to survive an inner-city childhood with the help of her (unconventional) guardian angel. By Cheryl L. West. Directed by Tazewell Thompson. $40. Through 4/9. *Manhattan Theatre Club Stage I at City Center, 131 W. 55th St. (581-1212).*

I've Got the Shakes—A new theater piece by Richard Foreman, in which Madeline X feels certain she is destined to teach but doesn't know exactly what to impart. Don't expect a straightforward narrative; expect striking images and moments and a sense of theater à la Robert Wilson. Foreman has received numerous awards and encomiums, including six Obie Awards and recognition for his "outstanding record of accomplishment" by the National Endowment for the Arts. With Jan Leslie Harding, Mary McBride, Rebecca Moore, and Michael Osano. $10–$15. Tues. and Thurs.–Sun. at 8. Through 4/9. *Ontological-Hysteric Theater at St. Mark's Church in the Bowery, 131 E. 10th St., 2nd floor (533-4650).*

Jelly Roll!—Vernel Bagneris stars in this musical look at the life of Jelly Roll Morton. He adapted the book from the Library of Congress interviews Morton gave detailing his career. $30–$35. Tues.–Fri. at 8; Sat. at 7 and 10; Sun. at 3 and 6. Opened: 8/18/94. *47th St. Theatre, 304 W. 47th St. (307-4100).*

Jack's Holiday—It's a busy year for Mark St. Germain, who recently opened not only a straight play (*Camping with Henry And Tom*) downtown but also this A.S. (After Sondheim) musical about a serial killer on the loose. Music and lyrics by Randy Courts; book and lyrics by Mr. St. Germain. $35. Tues.–Sat. at 8; Sat. at 3; Sun. at 3 and 7:30. *Playwrights Horizons, Wilder Theater (279-4200).*

Measure For Measure/Titus Andronicus—The most problematic of the Shakespeares in repertory with the most bloody. Directed by, respectively, Jared Hammond and Lester Shane. $12. Times and days of week vary; call for a detailed schedule. Through 4/16. *Soho Rep, 46 Walker St. (334-*

Talent
Girl Wonder

Playing a genius is, by definition, an assignment that pushes the limits of what acting can do: How, restricted to the external actions of the stage, do you represent a person whose most vital life is inside her head? As Thomasina Coverly, the nineteenth-century adolescent mathematical prodigy in Tom Stoppard's *Arcadia,* at the Vivian Beaumont Theater, Jennifer Dundas asks herself that question nightly. Dundas is, improbably, the second performer on Broadway in recent years (Derek Jacobi, in 1987's *Breaking the Code,* was the first) challenged with depicting what British playwrights assure the rest of us to be the depths of emotional passion simmering just beneath the unlikely surface of Fermat's Last Theorem. "Shortly after we began rehearsal in January," says the 24-year-old actress, "all this stuff started coming out about how [Princeton mathematician] Andrew Wiles had finally cracked [the Fermat problem] after spending eight years on it. I thought of him staying in his room for all that time, obsessed as someone would be who was in love." Dundas found the key to the "lighter" character of Thomasina in a different kind of intensity; as the play unfolds, we watch her developing intellectual awareness express itself in the language of the natural, almost goofy giddiness expected of any 13-year-old girl—excited in this case, however, not by boys or dresses but by the operating language of the physical universe.

Dundas, a native of Newton, Massachusetts, has been acting professionally since the age of 10, when she made her New York debut in Jules Feiffer's *Grownups;* before graduating from Brown University in 1993, she'd been seen here in *Ah, Wilderness!* and James Lapine's *The Winter's Tale* at the Public. To date, most of her calls have been for little-girl roles, but when they're as well-written as Thomasina, Dundas, she insists, wouldn't have it any other way. "Now I realize why I looked ten years younger than my age all my life," she laughs. "I've been waiting to play this part!"

Randall Short

Photograph by Joan Marcus.

0962).

Miami Stories—A trio of Jewish-themed one-act plays. $30. Tues.–Sat. at 8, Sun. at 2 and 7. No performance 3/23, 3/28; additional show 4/1 at 2. *American Jewish Theatre, 307 W. 26th St. (633-9797).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $30. Mon. and Thurs.–Sat. at 8; Sun. at 3 and 7; Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Rush Limbaugh in Night School—A one-man show written and performed by Charlie Varon, in which the titular character, forced into good old American-style economic competition by rival talk-show hosts, finds himself soliciting new audiences in the liberal swamps of the New School and the Delacorte Theater. $32.50–$35. Tues.–Sat. at 8; Sat. at 2; Sun. at 3. *Second Stage, 2162 Broadway, at 76th St. (873-6103).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $22.50–$37.50. Tues.–Fri. at 8; Sat. at 7 and 10:45; Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Thanatos—The conversation of two Red Cross disaster workers, returning from a day of photographing a roof cave-in and counseling survivors therefrom, is the core of Ron Simonian's hallucinatory, darkly comic meditation on the meaning of death. Directed by Sidonie Garrett. $12; TDF accepted. Tues.–Sat. at 8, Sun. at 3. Through 3/25. *Alice's Fourth Floor, 432 W. 42nd St. (765-8260).*

That's Life!—A musical revue about contemporary Jewish life in America; conceived, directed, and choreographed by Helen Butleroff. $32.50. Wed.–Sat. at 8; Wed. and Sat. at 2; Sun. at 2 and 5. Opened: 6/12/94. *Theatre East, 211 E. 60th St. (838-9090).*

Three Tall Women—Edward Albee's Pulitzer Prize–winning drama about a wealthy 92-year-old widow who reexamines the events of her life; directed by Lawrence Sacharow. $37.50–$45. Tues.–Sat. at 8; Wed. at 2:30; Sat. and Sun. at 3. Opened: 4/12/94. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at St. John's Church, 81 Christopher St.; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of marriages. $60–$75. Tues.–Sun. at 7; Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

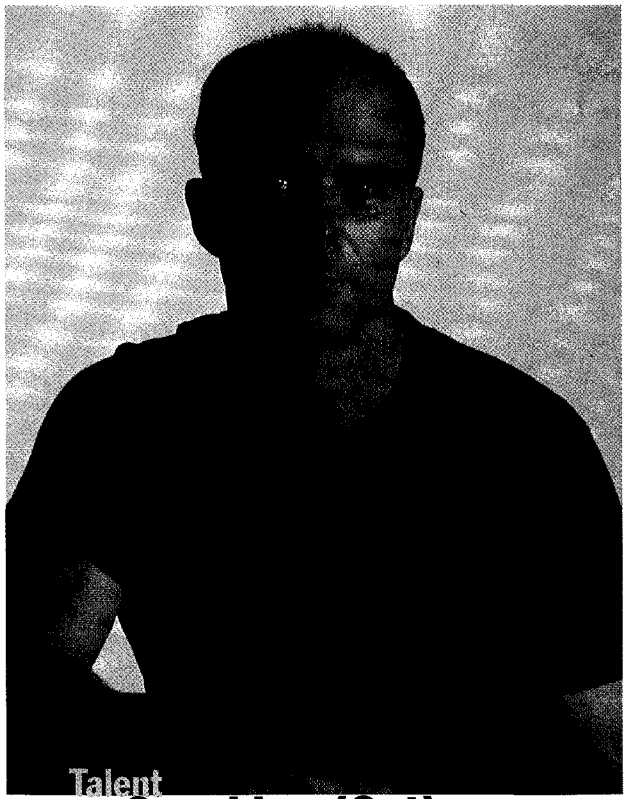
Varla and the Man Who Got Away—This one-woman show written and performed by Varla Jean Merman—who claims to be the illegitimate daughter of Ethel Merman and Ernest Borgnine—is the story of a schizophrenic with male and female personalities who is addicted to junk food. Any surprise to learn that the producer is Suzanne Bartsch? $20. Thurs.–Sat at 8. *The Music Hall at Westbeth Theatre Center, 151 Bank St. (741-0391).*

Watbanaland—Primal desire, from Africa to Ozone Park. Doug Wright's new comedy features David Chandler, Lisa Emery, Ken Garito, Dion Graham, Susan Greenhill, and Emily Skinner. $25. Tues.–Sat at 8, Sun. at 3 and 7:30. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Off-Off Broadway

Door Wolves—A new work by Elizabeth Gilbert depicting a woman's journey through a male-dominated world, directed by Don Wilson Glenn, is the premiere production of the Mutt Rep theater company. $12; students and seniors $10. Wed.–Sun. at 8. Through 4/2. *Studio Theater 4-A, 29 E. 19th St. (262-7250).*

Dublin Rules—Irish comedy sketches depicting life in America as experienced by newcomers from the Old Sod. With Ronan Carr, Paul Ronan, Paul McGrane, and Alexandra Cunningham. $20. Thurs.–Sat. at 8, Sun. at 3. Through 3/26. *Irish Arts Center, 553 W. 51st St. (757-3318).*



Talent

Speaking (Out)

Actor and playwright Dan Butler, best known these days as the aggressively hetero Bulldog on NBC's *Frasier,* returns to his roots in New York theater this week with *The Only Thing Worse You Could Have Told Me . . .,* a one-man show of fourteen vignettes from contemporary gay culture. At the Actors' Playhouse, 100 Seventh Avenue South (307-4100).

Edward II—Christopher Marlowe's great play of kingly intrigue is also, arguably, the most forthright treatment of homosexual themes in premodern dramatic literature. The Chain Lightning Theatre's production, directed by Todd Pieper, styles the action in thirties Art Deco. Thurs.–Sat. at 8, Sun. at 2. Through 3/26. *Greenwich Street Theatre, 547 Greenwich St., at Charlton St. (219-2085).*

Julius Caesar—Shakespeare's play, in a "contemporary, multicultural" staging, is the first production of the Imua! Theatre Company. Directed by Kaipo Schwab. $12. Tues.–Sat. at 8, Sat. and Sun. at 2. Through 3/26. *154 W. 29th St. (971-1074).*

Kokoro—Velina Hasu-Houston's play (the title means "True Heart") mixes Kabuki and contemporary theater techniques to render a story about a tradition-bound Japanese wife and the consequences of her husband's infidelity. Directed by Tina Chen. $12. Thurs.–Sat. at 8, Sun. at 7, plus matinees 4/1 at 2 and 4/2 at 3. Through 4/2. *28th Street Theatre, 120 W. 28th St. (996-7287).*

Laura Dennis—The fourth and final production of the Signature Theatre Company's Horton Foote season is a world premiere of the playwright's newest script. Set in a small Texas town in 1938, the play follows the trials of three families as their children make the difficult passage into adulthood. $15. Mon. and Wed.–Sat. at 8, Sun. at 3. Through 4/9. *Kampo Cultural Center, 31 Bond St., bet. Lafayette and Bowery (279-4200).*

The Mousetrap—Agatha Christie's classic murder mystery, the longest-running play in history (43 years to date and counting), in a production by the Yorkville Repertory Company. $10. Thurs.–Sat. at 8, 4/1 and 4/8 at 2. Through 4/8. *St. Stephen of Hungary Church, 414 E. 82nd St. (737-7289).*

Napoli Milionaria—In Naples during World War II, the poor but honest family of Gennaro Joive learns to survive by trading on the black market. But when Joive returns from a German labor camp, he finds his family transformed by greed: His son is a thief, his daughter is a tramp consorting with soldiers, and his wife has grown rich through sordid dealings. Written by Eduardo De Filippo, one of Italy's most popular playwrights. This first English translation of the play is by Tori Haring-Smith. Directed by Robert Hupp. From the Jean Cocteau Repertory. $24. Thurs.–Sat. at 8; Sun. at 3. Through 4/16. *Bouwerie Lane Theatre, 330 Bowery, at 2nd St. (677-0060).*

Pass the Blütwurst, Bitte—Performance artist John Kelly interprets the life of the *fin de siècle* Viennese Expressionist painter Egon Schiele: his work, loves, incarceration as a pornographer, and untimely death at 28. The show has recently been extended through 3/26 following a successful earlier engagement. $15; TDF accepted. Wed.–Sun. at 7:30, Sun. at 3. *The Club at La MaMa, 74A E. 4th St. (475-7710).*

The Playboy of the Western World—The play about Irish peasant life that caused audiences at the Abbey Theater to riot and Yeats to write a poem denouncing them. Timothy Jeffreys and Melody Cooper are Christy and Pegeen Mike. $10; $15 seniors/students. Thurs.–Sat. at 8, Sun. at 3. *Westside Repertory Theatre, 252 W. 81st St. (874-7290).*

The Red Doors—The politics of Judaism, the Kathie Lee–ization of femininity, and Charlie Rose's sex appeal are just a few of the themes of Jennifer Farber's new play. Directed by Tim Cunningham. $10. 3/23–26, 3/29, 3/31; 4/1–2, 4/5–6, 4/7–9. All performances at 8. *Workhouse Theatre, 41 White St., bet. Church and Broadway (334-9594).*

Renegade Sluts on Bikes—Oh, sure. Like certain titles *need* a plot summary. Written by Lisa Mulcahy and Jay Kerness, and pretty much what you think. $10, plus a two-drink minimum. Every Friday at 10. *Trocadero Cabaret, 368 Bleecker St., at Charles St. (242-0636).*

Roberto Zucco—A new play by Bernard-Marie Koltes based on the true story of a patricide and serial killer in France and his travels through an increasingly garish underworld. With Elina Lowensohn and Kirk Acevedo; directed by Travis Preston. $15; students $10. Wed.–Sun. at 8. Through 4/21. *Cucaracha Theatre, 240 E. 3rd St. (966-8596).*

The Secret Warhol Rituals—Is there material in the downtown Manhattan performance-art scene ripe for irreverent satire? Do fat men eat pie? Stephen DiLauro's "post-pop costume comedy" follows a troupe of alternative performers during and after the death of Andy Warhol. $10. Mon.–Wed. at 8. Through 4/12. *Tribeca Lab, 79 Leonard St. (966-9371).*

We Won't Pay! We Won't Pay!—A political comedy by the Italian farceur Dario Fo, presented in both that language (Fri. at 8; Sat. at 2) and English (Thurs. and Sat. at 8; Sun. at 3) by the recently formed New York Italian Theatre Company. With Paolo De Paola, Francesca Di Mauro, Francesco Gulli, and Carddi Nardulli. $12 ($10 seniors). Through 4/2. Duality Playhouse, 119 W. 23rd St. (929-6392).

Photograph by Michael Lamont.

restaurant

A Honeyed Brew...New Fish...Kosher Buffal

Manhattan

Lower New York

Amici Miei—Terribly hip Italian fare in the center of SoHo. The wood-burning pizza oven and prototypical downtown crowd make this place glow. *475 W. Broadway, at Houston St. (533-1933) (M) AE, DC, DS, MC, TM, V.*

Arqua—Traditional Northern Italian fare served in a dining room that is as spare and elegant as downtown gets. Watch out—the big guy in the apron is an inspiring tenor disguised as a waiter, and he's been known to break into conversation-stopping song without warning. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Baluchis—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). (M) AE, MC, TM, V.*

Boom—Postmodern Asian in a rain-forest setting. Fans like the energy and are pleasantly surprised by how good the food is. *152 Spring St. (431-3663). (E) AE.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Brunch on Saturday and Sunday is great. Yes, that was Bruce Weber. *451 Washington St. (966-4900). (M) AE, CB, DC, MC, V.*

Cascabel—An elegant dining room with a rotating art collection, at a now-bustling intersection on the eastern border of SoHo. Chef Tom Valenti's inventive rustic, Italian-accented American offerings continue to wow. Pastry chef Lincoln Carson's peppermint bombe provides an explosive close to the meal. *218 Lafayette St., nr. Spring St. (431-7300). (E) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming, narrow booths line the east wall and tile floors take you back to the guilded age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

5 & 10 No Exaggeration—Come in for some southern cooking and leave with some antique bric-a-brac—or an armoire. This wonderfully cluttered restaurant doubles as a collectibles shop. *77 Greene St. (925-7414).* (M) AE, DC, MC, V.

Le Pactole—Contemporary and classical French cuisine in sophisticated surroundings, with a breathtaking view of the Hudson River. Host/owner Romeo DeGobbi makes brunch on Sunday a must. *2 World Financial Ctr., on the balcony of the Winter Garden (945-9444). (M–E). AE, DC, MC, V.*

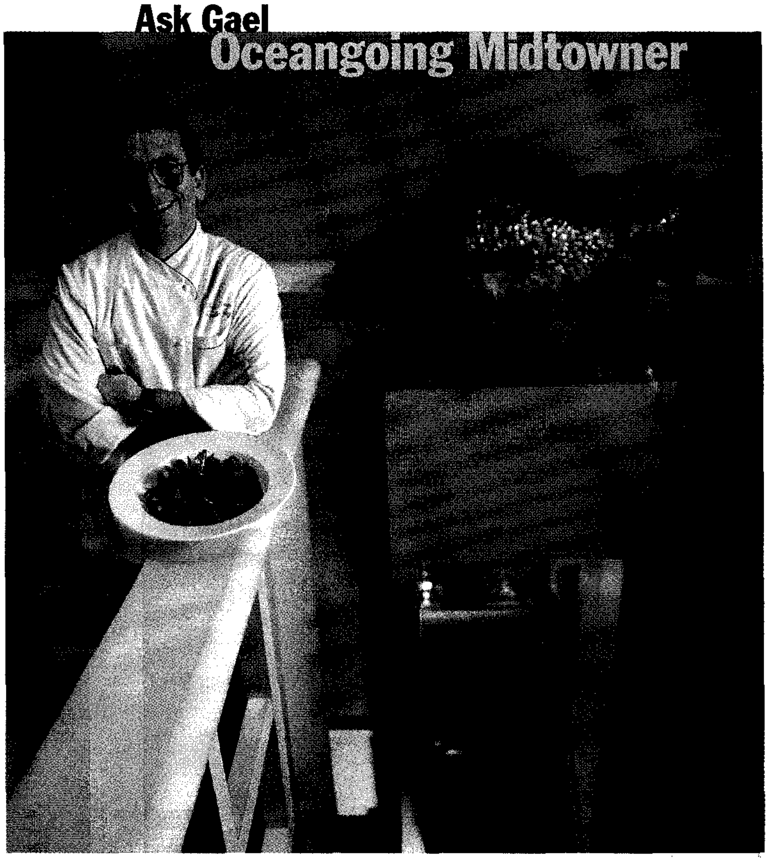
Le Streghe—At the end of SoHo's restaurant row, this Italian spot caters to all comers: old, young, hip, not. *331 W. Broadway at Grand St. (343-2080). (M) AE, MC, V.*

Montrachet—Owner Drew Nieporent now has three places in New York, including Nobu and TriBeCa Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC.*

Ask Gael

Oceangoing Midtowner



I'm on an omega-3 kick.

Come to Oceana. Don't be fooled by the perfume of cream in the air or the sedate old-fashioned ever-so-creaky steamship look. Chef Rick Moonen's flavor and texture bravura with creatures of the sea is strictly contemporary (except for his rich-as-Croesus oyster pan roast). On the new spring menu: sensational pea soup with potato chunks and bacon. Lobster ravioli in powerful tomato broth. A special of precisely cooked wolffish with a savory toss of bacon-touched cabbage in a veal sauce. Well-drilled servers, the mini-taste gift from the house, and a finale of bonbons add to the feel of indulgence. 55 East 54th Street.

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven pinot noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866) (I) AE, CB, DC, MC, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, DS, MC, TM, V.*

Two Eleven—Casual contemporary American fare with an occasional celebrity appearance. *211 W. Broadway, at Franklin St. (925-7202) (M) AE, DC, DS, MC, V.*

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. *1 Seaport Plaza (269-5890). (I–M) AE, DC, MC, TM, V.*

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. *11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.*

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, TM, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, 3rd floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

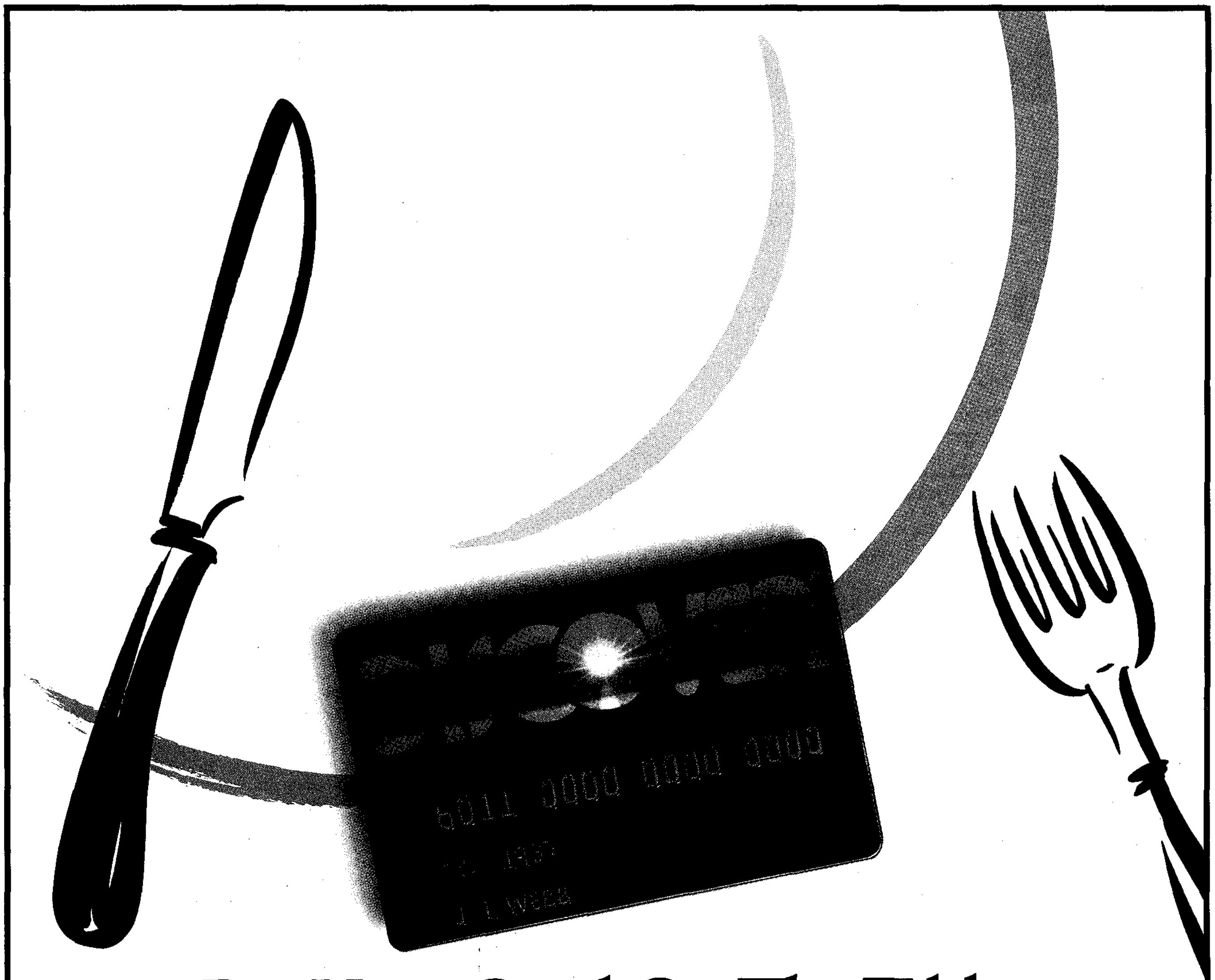
Liberty Cafe—Stadium-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the Peking, Ambrose, and

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photograph by Kenneth Chen.



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Waverly moored at the Seaport Museum. *Pier 17, 3rd floor (406-1111). (M) AE, CB, DC, MC, TM, V.*

Macmenamin's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. *Pier 17, 3rd floor (732-0007). (I) AE, CB, DC, MC, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. Pier 17 (227-6735). (I–M) AE, DC, MC,V.

Roebling's Bar and Grill—No view of the bridge designed by the namesake builder, but wood paneling and brass lend old-world charm to this second-floor sea grill. *11 Fulton St., in Fulton Market Bldg. (608-3980). (M) AE, CB, DC, DS, MC, TM, V.*

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. *Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.*

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. *Pier 17, Promenade Level. (619-5226). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Grotta Azzurra—No joke. This Southern Italian spot has been around since 1908; that's four generations in the Davino family. May be old-fashioned, but the cozy, cavelike nooks are ideal for that special someone you don't want to be seen with. *387 Broome St., at Mulberry St. (925-8775). (M) ($)*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Below 14th Street, West

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. *190 W. 4th St. (633-bark). (I) AE, CB, DC, DS, MC, V.*

Caribe—Good jerk washed down by pretty great tropical drinks. The sun shines all the time here. *117 Perry St., at Greenwich St. (255-9191). (I) MC, V.*

El Charro Español—Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) Also 58 E. 34th St. (689-1019). (M) AE, CB, MC, V.*

Filli Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Debrosses Street (226-4621). (M) AE, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steak house with vintage items on the walls—Hirschfelds, copies of the Saturday Evening Post, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Mary Lou's—According to the "100 Coolest New Yorkers" ranking in the Daily News, hostess/ chef/owner Mary Lou Baratta is the fifty-second-coolest person in the city. She runs a cozy romantic spot specializing in seafood. It's hard to be cool before 11 p.m., so Mary Lou's kitchen serves until one in the morning. *21 W. 9th St. (533-0012). (M) AE, DC, DS, MC, TM, V.*

Murami—Neighborhood Japanese eatery with a dab of downtown. The limited à la carte sushi offering is augmented by imaginative specials. *546 La Guardia Pl., nr. Bleecker St. (979-7055). (M) AE, MC, V.*

Old Homestead—You can find New York's oldest steak house just blocks away from the city's meat market. Look for the larger-than-life cow on the façade. Wood panels and original stained glass decorate the dining room. You'll find a $150 cut of Kobe beef on the menu and an extensive wine list. Valet parking. *56 Ninth Ave., at 15th St. (242-9040). (M) AE, CB, DC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (I) (475-9891/260-4950). AE, CB, DC, DS, MC, V.*

Salaam Bombay—Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. There's a dance floor for an after-dinner twirl. *319 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

Villa Moscone—Peter Moscone and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

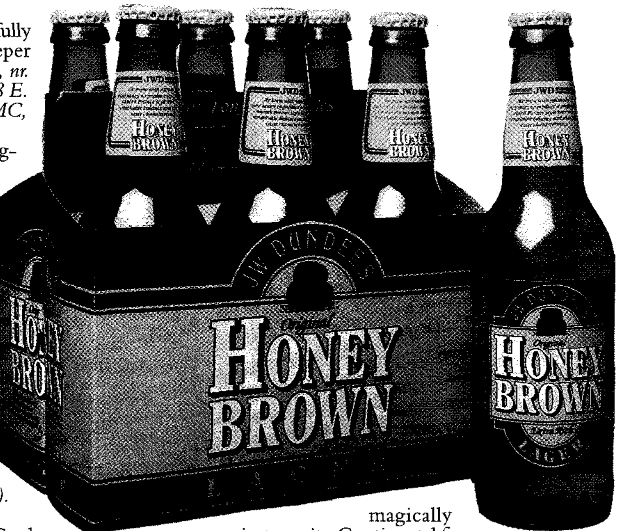
An American Place—Larry Forgione was one of the first chefs to devote a menu to strictly American fare. American harvest offerings in a barn-size space. Try game from upstate purveyors. *2 Park Ave., at 32nd St. (684-2122). (M) AE, CB, DC, MC, V.*

Back Porch—Italian fare buttressed by delightful outdoor tables. *488 Third Ave., nr. 33rd St. (685-3828). (M) AE, CB, DC, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Crystal Fountain—Just as the name promises, this restaurant features a large fountain in the center of its dining room with water that seems to move magically against gravity. Continental fare and proximity to Grand Central attract a business and tourist crowd. *Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). (M) AE, CB, DC, DS, MC, V.*

Takeout **Suddenly, megabrewers are clamoring to jump on the microbrew bandwagon—more often than not with disastrous results. The only happy exception so far is JW Dundee's Original Honey Brown from Genesee. A distant cousin of mead, this full-bodied beer is brewed with Manitoba honey.**



Hunan Fifth Avenue—Midtown-style Chinese food, business lunches and all. Dinner is a quieter scene. *323 Fifth Ave., nr. 32nd St. (686-3366). (M) AE, CB, DC, MC, V.*

Il Mare—Hearty Italian fare draws primarily business types to this midtown spot with a large bar and

Photograph by Steve Wisbauer.

tons of seating. Fairly extensive menu with—surprise!—an emphasis on seafood. *10 E. 38th St. (447-1854) (M) AE, DC, V.*

La Colombe d'Or—Provence without a plane ride. Delightful brownstone setting. *134 E. 26th St. (689-0666). (M–E) AE, DC, MC, TM, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., nr. 29th St. (679-4111). (M) AE, CB, DC, MC, V.*

Live Bait—Southern-style home cooking that sticks to your ribs. Used to be that everyone and his mother had the baseball cap from this joint. Well known for a bar that reminds some of those bright college days. *14 E. 23rd St. (353-2400). (M) AE, TM.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Rossini's—Northern Italian fare served in a musical room: a strolling guitarist Mondays through Thursdays, live piano music on Fridays, and a live opera trio on Saturdays. *108 E. 38th St. (683-0135). (M) AE, DC, MC, TM, V.*

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Oversize and proud of it. *180 Third Ave., at 17th St. (777-9288). (I–M) MC, TM, V.*

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Cal's—A converted warehouse in the Flatiron district serving American fare in a relaxed atmosphere. *55 W. 21st St. (929-0740). (M). AE, CB, DC, DS, MC, V.*

Lola—A lively entrance that gives way to a vast and airy room made surprisingly private by the centrally located banquettes. Regulars swear by the onion rings. Yes, that was Luther Vandross. *30 W. 22nd St. (675-6700). (M) AE, CB, DC, MC, V.*

Man Ray—Popular with those on their way to the Joyce Theater for its reliable and very current American offerings. *169 Eighth Ave., at 19th St. (627-4220). (M) AE, DC, MC, V.*

Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is, you guessed it: Irish. *146 Tenth Ave., at 19th St. (627-3032). (M) V, MC, AE, DC.*

The Rocking Horse Mexican Cafe—Mexican-themed café, with plenty to do and plenty to drink at the tables. The dining room's gold walls are adorned with customers' art drawn at the table. *182 Eighth Ave., nr. 20th St. (463-9771). (I) AE, MC, V.*

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at 6, and sails from 7 until 10. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. *44th St. in the U.N. Plaza–Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.*

The Barclay Restaurant & Terrace—Another two-in-one treat. These two dining spots cater to the different moods of diners. The Barclay Restaurant is elegantly decorated like a traditional gentlemen's club with wood-paneled walls. The Terrace is a bit more lively and overlooks the lobby so you can view all the goings-on in the hotel. Both serve Continental fare. *111 E. 48th St., in the Hotel Inter-Continental (421-0836). (M–E) AE, CB, DC, MC, V.*

Brasserie—Upbeat rendition of French-bistro classics 24 hours a day. Choose from the newly renovated dining area or grab a quick bite at the counter. *100 E. 53rd St. (751-4840). (M) AE, MC, V.*

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. The dark-wood club ambience draws a well-suited crowd for dinner that stays for drinks at the bar. *301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, MC, V.*

Burke & Burke—Gourmet sandwiches, soups, and salads that are perfect to tote. The tables at some locations make for easy lunch dates. *485 Madison Ave., nr. 52nd St.(366-4020) (M) AE, MC, V.*

Cafe Centro—A big, shiny brasserie-cum-café; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little café, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term power lunch got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—That's a sky at your feet and hearty portions of modern Tuscan fare (homemade pasta, grilled pizza, chops and fish) on the table. The Scotto family attracts a mostly business crowd. Its packed at lunch and for dinner. Yes, that was Al Roker. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

La Mangeoire—A Cote D'Azur native son, chef Patrik Bruot delivers the Mediterranean flavors of Southern France to a rustic room in midtown. *1008 Second Ave., at 53rd St. (759-7086. (M) AE, DC, MC, V.*

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Oceana—A formal setting and fish-savant Rick Moonen's extensive and excellent seafood menu make this room a favorite for business lunches and romantic evenings alike. *55 E. 54th St. (759-5941) (E) AE, DC, MC, V.*

Roma di Notte—Italian fare attracts a more mature crowd at this midtown spot that's been around for more than a quarter of a century. *137 E. 55th St. (832-1128). (M) AE, DC, MC, V.*

Otabe—Customers are ministered to by their own chef in the private teppan-grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. *68 E. 56th St. (223-7575). (M) AE, DC, MC, V.*

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Oversize and proud of it. *1004 Second Ave., nr. 53rd St. (980-4131). (I–M) MC, TM, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, TM, V.*

Shinbashi-An—Midtown Japanese. But this one's elegant and soothing, with dramatic lighting. Don't wear mauve or you'll clash with the walls. *141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steak house jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental

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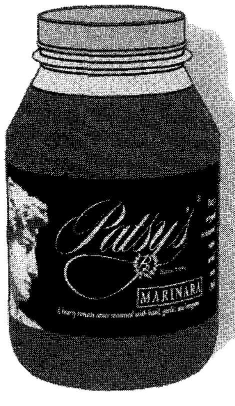

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touches. The dinner crowd comes to rubberneck and dance. Wednesday through Saturday there's a carnival-inspired cabaret. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, DS, MC, TM, V.*

Tse Yang—Food from Beijing and Shanghai served in an opulent dining room. Aquariums abound, so you can preview your dish before you order. *34 E. 51st St. (688-5447). (M) AE, CB, DC, DS, MC, TM, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (840-6800). (M) AE, CB, DC, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours, free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (246-6699). (M) AE, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steak house serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your ninas while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M) AE, DC, DS, MC, V.*

Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine in a postmodern setting. *145 W. 44th St., in the Hotel Macklowe (789-7508). (M–E) AE, DC, MC, V.*

Cité—An extravagant French steak house, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100/7262). (M–E) AE, CB, DC, DS, MC, V.*

Darbar—Indian cuisine fit for a king and an affordable all-you-can-eat buffet lunch seven days a week. *44 W. 56th St. (432-7227). (M) AE, DC, MC, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted cieling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that is Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Halcyon—Elegant setting and carefully presented food. Pretheater dinner is a bargain. *151 W. 54th St., in the Rihga Royal Hotel. (468-8888). (E) AE, CB, DC, MC, TM, V.*

Jewel of India—A spicy bargain at lunch. Mother-of-pearl and gold-leaf trimming give this room an elegant appeal. *15 W. 44th St. (869-5544). AE, CB, DC, DS, MC, TM, V.*

Keewah Yen—An unlikely hybrid of upscale Chinese fare and high audio technology—karaoke system and all. *50 W. 56th St. (246-0770) (M) AE, DC, MC, V.*

Koyote Kate's—A Tex-Mex restaurant complete with tables hand-painted with a Native American pattern. Lots of steaks and chops, pasta, and fresh seafood; caters to a twentysomething crowd with a live band every night. *307 W. 47th St. (956-1091). (M) AE, DS, MC, V.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/2995). (E) AE, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

La Veranda—Northern Italian food. Traditional music in the background. A bustling spot in the theatre district with two private party rooms to get away from it all in. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, TM, V.*

Le Bernardin—Gilbert Le Coze, who died this past summer, influenced a generation of chefs with the way he prepared seafood. His carpaccios used all manner of fish, and his trademark dish of roasted monkfish with cabbage appeared on menus everywhere. But nobody did it quite like Gilbert. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 246-0373). (M) AE, CB, DC, DS, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V*

Marlowe—A little cultural mêlée: an American bistro that looks like a French country inn. Oak-plank floors and low, romantic lighting are soothing. *328 W. 46th St. (765-3815) (M) AE, MC, TM, V.*

Marriott Marquis—American contemporary cuisine with a Broadway flair. Each dish is named after a Broadway play, so come feast on Miss Saigon or Cats. *1535 Broadway, at 45th St. (704-8900). (M) AE, CB, DC, DS, MC, V.*

Nakagawa—Elegant Japanese in the heart of the theater district. Come feast on some sushi pre- or post-show. *7 W. 44th St. (869-8077). (M) AE, DC, MC, V.*

Olive Garden—A chain serving basic Italian fare but this one has been swanked up for the ever-so-sophisticated New York natives. The theater-district address attracts stouthearted natives and a tourist crowd. *201 W. 47th St., (246-4517). (M) AE, DC, MC, V.*

Pasta Lovers—Now, who doesn't? With a name that's really a rhetorical question, this spot serves basic Italian fare that draws tourists down from their hotel rooms to dine. And there are crayons on the tables for when the dinner conversation falls short of compelling. *158 W. 58th St. (582-1355). (M). AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neopolitan eatery rooted in the glorious 1950s. *236 W. 56th St. (247-3491/3492). (M) AE, CB, DC, DS, MC, V.*

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming, reliable and comforting. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like raindrops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic and a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza. (632-5000). (E) AE, DC, MC, V.*

Rene Pujol—The rustic French food and service are careful and heartfelt. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Restaurant Raphael—Chef Jean-Michel Bergougnoux redefines contemporary French country cuisine for the nineties in a châteaulike setting. Stenciled floral beams, the fireplace, and the outdoor rear garden set the tone for an intimate, romantic dining experience or a business meal. Near moma. *33 W. 54th St. (582-8993). (E) AE, DC.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

Samplings—Cheerful family-style dining for hotel guests and local business lunches. *1605 Broadway, at 49th St., in the Crowne Plaza Hotel. (977-4000). (M) AE, CB, DC, DS, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (246-9201). (E) AE, DC, MC, V.*

Shaan—A comprehensive, if voluminous, menu. Northern Indian in a spacious floral dining room in Rockefeller Center. *57 W. 48th St. (977-8400). (M) AE, DC, DS, MC, V.*

Siam Inn—Traditional Thai food served in a Thai-style dining room that is cozy and candlelit. A perfect neighborhood spot when you can make it only as far as the corner for dinner. *916 Eighth Ave., at 54th St., and 854 Eighth Ave., nr. 51st St. (489-5237). (M) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Restaurant

Angie's Room

The small private dining room at Marys (42 Bedford Street), a converted townhouse and neighborhood institution since 1902, was dubbed "The Angie Dickinson Room" by drunken revelers when Jack Miller and Todd Merrell first took over the restaurant in June. Since then, it has become a shrine of sorts. "We have at least ten photos of her on the wall, and guests bring most of them," says Miller. "If there is a way that we could get her in here, we'd love it."

"21" Club—The new, old, younger "21" has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the inevitable fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Akbar—Newly renovated, this Indian restaurant is cozy and colorful, with a stained glass ceiling overhead. Business-minded types abound. *475 Park Ave., nr. 57th St. (838-1717)(M) AE, CB, DC, MC, V.*

Bruno Ristorante—Attracting regulars for sixteen years. A Northern Italian kitchen and an Art Deco dining room with two fireplaces will make anyone feel welcome. *240 E. 58th St. (688-4190). (M) AE, DC, DS, MC, V.*

Caviarteria—Right now! That was the cry from customers of this austere, modernist undersea-egg-monger. So a café was built and now serves the impatient crowd a variety of Russian and American caviar and other adventurous fare (smoked wild boar) right on the premises. *502 Park Ave., nr. 59th St. (759-7410). (M) AE, MC, V.*

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, V.*

Dawat—The Indian actress and cooking authority Madhur Jaffrey is a consultant here. You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or any of the more unusual regional specials. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.*

Fantino—Where else but in New York can you be served your Northern Italian fare on china by Gianni Versace? Serving in a luxurious dining room, Fantino delivers as an Italian restaurant should. Try the tuna or the lamb. *112 Central Park So., in the Ritz-Carlton Hotel (664-7700). (E) AE, CB, DC, MC, V.*

Fontana di Trevi—Hearty Italian that's been around for 44 years. Attracts business personalities at lunch, theatergoers at dinner. *151 W. 57th St. (247-5683). (M) AE, CB, DC, MC, V.*

Gauguin—White-hot scene. Tahitian theme park: living palm trees, recorded bird song, and the artist's murals. Tropical Asian cuisine and casks of cleverly named knockout drops. *The Plaza Hotel, 768 Fifth Ave., at Central Park So. (319-0404). (E) AE, CB, DC, MC, TM, V.*

The Townhouse American—Continental cuisine in a classic English setting. Caters to a gay and lesbian crowd. *206 E. 58th St. (826-6241) (M) AE, DC, MC, V.*

Le Train Bleu—A port in the retail storm. A French railroad dining car of old, with a view of the 59th Street Bridge. Bloomingdale's, *6th floor, 1000 Third Ave., at 59th St. (705-2100). (M) AE, DC, MC, V.*

Le Veau d'Or—A proud tradition in the neighborhood, this bistro-style eatery hasn't changed in years, and almost everyone agrees that that's just fine. *129 E. 60th St. (838-8133). (M) AE, DS, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine

Photograph by Steven Freeman.

Solutions to last week's puzzles

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kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Plaza Hotel—As one might expect from the Plaza, the Edwardian Room can best be described as classic, serving Continental fare to tourists and natives alike. Just don't expect to see Eloise horsing around: She checked out long ago. *Fifth Ave. and 59th St. (759-3000). (E) AE, CB, DC, DS, MC, V.*

The Russian Tea Room—Hollywood's commissary in Manhattan and a Carnegie Hall hangout, too. Stick to the caviar and blinis with icy vodka. And come for tea. Cabaret upstairs. *150 W. 57th St. (265-0947). (E) AE, CB, DC, DS, MC, TM, V.*

Above 60th Street, East Side

Alexis—Provençal food delivered in a cozy dining room. Look up and you'll see what's written in the stars: The ceiling features a painting of the astrological signs. *140 E. 63rd St., in the Barbizon Hotel (838-5700). (M) AE, MC, V.*

Arizona 206—Innovative southwestern perfectly executed by wunderkind chef David Walzog. Situated amid a cluster of movie theatres and spitting distance from Bloomingdales. Adobed-like setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St.(838-0440) (M) AE, MC, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($)*

The Boat House Cafe—This is a glorious oasis in Central Park where you'll find the kind of Italian food made only in America, some of it pretty good. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE.*

Cafe Equense—If it's not on the menu, just ask . . . they'll make it. This cozy spot in the heart of Carnegie Hill likes to take care of its customers. Lite Italian fare served to the ladies who lunch and the families who sup. *1291 Madison Ave., at 92nd St. (860-2300). (M) AE, MC, V.*

Cafe Grazie—A small Italian cafe that attracts both worn-out museumgoers from the nearby Metropolitan and neighborhood regulars. *26 E. 84th St. (717-4407).(M) AE only.*

Cafe Metairie—Country French in a rustic farmhouse setting. Blazing fireplace and all . . . mon cheri. And, sans blague, they have cooing doves. *1442 Third Ave., at 82nd St. (988-1800). (M) AE, MC, V.*

Cafe Nosidam—Italian-American fare, and a people watcher's paradise. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Institutions

Avenue M: Where The Buffalo Roam

Mendy Bauman, the only butcher in the city who prepares glatt kosher buffalo, is standing ankle-deep in ice-cold water and tallow in the back room of Glatt Mart, at Avenue M and East 12th Street in Brooklyn. He gestures to a sort of Talmudic precursor to the best-if-purchased-by label—a mark gracefully sliced into the rib cage of the 250-pound buffalo's forequarter. "*Pekudei:* That's the reading for this week in Orthodox circles," he explains. "Each week, we read a different lesson, and the rabbi carves the first letter of that lesson name into the animal. This slice here is the Hebrew symbol for the number three," he continues, pointing at a second glyph. "Tuesday is the third day of our week. The rabbi makes these cuts when the animal is killed. P, three—that's how we know it's not dead more than 72 hours."

Hallowed tradition meets sterile automation in the back room of Bauman's grocery store. The tile floor is dusted with kosher salt; pre-kosher meat—which used to be washed by hand—travels along an assembly line through three stainless-steel dunking kettles fed by a conveyor belt. Bauman, a technician, leaves the minutiae of kosher strictures to others. "We only use the front of the animal because Jacob got shot with an arrow or something in the sciatic nerve," he explains, taking off his hard hat to adjust his yarmulke. "But you should really talk to a rabbi about that." MANNY HOWARD

Photograph by Warren Salowe.

Cafe Pierre—The next best thing to room service is this warm, intimate dining room. Serving contemporary American cuisine, this is the perfect elegant spot to enjoy good food and discreet conversation. *2 E. 61st St., in the Hotel Pierre (940-8185). (E) AE, CB, DC, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.*

Ci Vediamo—Almost two restaurants in one, this Northern Italian restaurant has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. *1431 Third Ave., at 81st St. (650-0850). (M) AE only.*

Demarchelier—Feels French and tastes French; in this restaurant-parched turf, that's good enough to draw a crowd. *50 E. 86th St. (249-6300). (M) AE, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., nr. 89th St. (534-8103). (M) AE, DS, MC, V.*

Girasole—Regional Italian food. Elegant, medium-size space with private rooms upstairs. Wood floors with girasoles (sunflowers to you, bub) throughout. A neighborhood haunt for the subdued set. *151 E. 82nd St. (772-6690). (M) AE only.*

Hi Life—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provides a refuge. Fine food that ranges from steamed dumplings to creamed spinach. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for forty years. *1028 Third Ave., at 61st St. (223-9430) (M) AE, DC, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewellike dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Le Bistro de Maxim's—It ain't Paris, but . . . This elegant French bistro features a menu that fuses French and Asian flavors. Nouvelle, with lovely murals on the walls and all that. *680 Madison Ave., at 61st st. (980-6988). (M) AE, CB, DC, MC, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccione still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Lusardi's—Vintage Italian . . . Good pastas and risottos make this spot a trusted local haunt. People keep coming back because it manages to be cozy and elegant. *1494 Second Ave., at 78th St. (249-2020). (M) AE, DC, MC, V.*

Mad Hatter—A landmark American pub divided into enough spaces to suit almost any mood. *1485 Second Ave., nr. 78th St. (628-4917). (M) AE, MC, TM, V.*

Mark's—Decked out like an English library, with plump tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Mo's Caribbean—Pack your bags, sweetie; we're going to the islands. . . Close enough. This festive spot serves Caribbean fare like jerked chicken and coconut shrimp—all in a dining room with real palm trees and reggae music. There's American food for your timid country cousin, too. Leave with a suntan. *1454 Second Ave., at 76th St. (650-0561). (M) AE, DC, MC, V.*

Mulholland Drive Cafe—A very single bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, V.*

The Polo—Clubby atmospherics, dark wood paneling, and contemporary American cuisine. Try the seafood special, whatever it is. Local haute-boutique owners conducting business and pleasure at lunch. Yes, that was Al Pacino ducking out the side door. *840 Madison Ave., at 69th St. (439-4835). (E) AE, CB, DC, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Low-*

ell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.

540 Park—Named for its address, this American grill at the Regency Hotel has a soothing atmosphere. Pretty and soft muted colors and décor make this room the ultimate lullaby. *540 Park Ave., at 61st St. (759-4100). (M) AE, CB, DC, MC, V.*

Primola—Solid Italian fare for a more mature crowd who are practically all in jacket and tie, just off work or back from the weekend. Yes, that was Woody Allen. *1226 Second Ave., at 63rd St. (758-1775). (M). AE, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Tony Di Napoli's—Family style means big, big, big. Be prepared to loosen your belt buckle a notch or two after feasting on some serious Italian. Bring a family that likes to eat. *1606 Second Ave., at 83rd St. (861-8686). (M) AE, DS, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Trois Jean—A cozy French bistro, as every corner needs. *154 E. 79th St. (988-4858). (E) AE, DC, MC, V.*

The Velvet Room—Late-night kitchen open until 4 a.m. Garden out back starts hopping on Wednesday and doesn't stop till Sunday. *209 E. 76th St. (628-6633). (M) AE, DC, MC, V.*

Above 60th Street, West Side

Bella Luna—Consistently good neighborhood Northern Italian. *584 Columbus Ave., nr. 88th St. (877-2267). (M) AE only.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with its frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Cafe Luxembourg—After all these years, the joint still looks smart and sexy and gets a good-looking Upper West Side crowd. The fare's upscale bistro. Perfect before or after the cultural goings-on at Lincoln Center. *200 W. 70th St. (873-7411). (M–E) AE, CB, DC, MC, V.*

Carmine's—Imagine your itsy-bitsy dream restaurant in Little Italy. The one with the pictures of Mamma on the wall, with everybody drinking Chianti and having a good time . . . only ten times larger. The wait (no reservations) can be a killer at this family-style restaurant specializing in enormous portions of red-sauce favorites. Nothing fancy, but lots of it. *2450 Broadway, nr. 91st St. (362-2200). (M) AE only.*

Fishin Eddies—Another homey spot from the Vince & Eddie guys, with live-fish tanks. Not all the grilled fish is as spectacular as the impressive cioppino for two. Patio dining. *73 W. 71st St. (874-3474). (M) AE, CB, DC, DS, MC, V.*

Fujiyama Mama—Look up "fine cuisine" in the Yuppie Handbook and you'll find this spot listed as No. 1. Good sushi, funky décor, and a D.J. make this Japanese restaurant a local favorite among Upper West Siders. *467 Columbus Ave., nr. 83rd St. (769-1144). (M) AE.*

Hi Life—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provides a refuge. Fine food that ranges from steamed dumplings to creamed spinach. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

Hunan Park—A standard Chinese restaurant on the upper west side, but when you have the craving, get your fix here. Yes, that was Woody Allen. *235 Columbus Ave., nr. 71st St. (724-4411). Also Hunan Park Two at 721 Columbus Ave., at 95th Street (222-6511). (I) AE, CB, DC, MC, V.*

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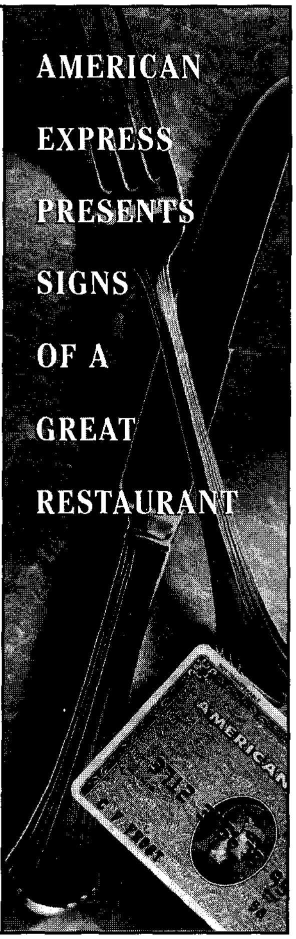

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Data

Week of the Pig

Photograph by Kenneth Chen.

It can be argued that ever since New York Noodle Town opened in 1994 and drew chefs from all over town down to the Bowery for its peerless roasted pig, the dish has shown up in various hoity-toity incarnations on a variety of menus. These days, if you could stand to eat pig every day of the week, you actually could. A guide to restaurant specials:

Monday	World Cafe, 201 Columbus Avenue	Roast pork loin
Tuesday	Spartina, 355 Greenwich Street	Pork tenderloin
Wednesday	Union Square Cafe, 21 East 16th Street	Roast suckling pig
Thursday	Gabriel's, 11 West 60th Street	Roast suckling pig
Friday	Café Centro, 200 Park Avenue	Rotisserie pork loin and rib
Saturday	Hudson River Club, 4 World Financial Center	Roast saddle of wild boar
Sunday	First, 87 First Avenue	Roast suckling pig

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning décor has been described as "Dalí meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch specials make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($)*

Main Street—American comfort food, and lots of it. Feel at home even in a party of ten. A fireplace and brick walls make this giant space seem cozy. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, MC, V.*

Picholine—Skillfully prepared Mediterranean-style French food near Lincoln Center. The fabric-covered walls add to the cozy feel of this charming spot. *35 W. 64th St. (724-8585). (M) AE, DC, MC, V.*

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Oversize and proud of it. *2286 Broadway, at 82nd St. (873-6052). (I–M) MC, TM, V.*

Ruppert's—A neighborhood hang that's open late enough to host the unofficial after-hours party of all the other restaurants on the strip. *269 Columbus Ave., nr. 73rd St. (873-9400). (I) AE, CB, DC, MC, V.*

Santa Fe—If it's not the margaritas, then it's the pink faux-adobe walls and desert tones that give this southwestern spot such a soothing feel. One of the quietest Tex-Mex places in the city. *72 W. 69th St. (724-0822). (M) AE, DC, MC, V.*

Scaletta—A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. *50 W. 77th St. (769-9191). (M) AE, MC, V.*

Upstairs at Jack Sprat's—A second-story spot with an atmosphere that lies somewhere between a speak easy and an airport lounge. Healthy American fare with a creative twist—but never fear, they have burgers too. *169 Columbus Ave., at 68th St. (496-9494). (M) AE, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nicified steak house less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. Monday nights are cigar nights. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

La Bouillabaisse—Just what the neighborhood needed—a local bistro so good that a gaggle of grateful and ferociously loyal regulars will wait in the rain for a table. What makes it special is that the hostess/owner will lend you her umbrella. It's BYOB, so scan the menu while you wait, then nip down the block to the Heights Chateau. Ask for a recommendation. *145 Atlantic Ave., nr. Henry St. (718-522-8235). (M) ($)*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($ or Peter Luger's house charge card)*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($)*

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. *75–61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Drive at the East River. Complimentary ferry leaves from Manhattan Tuesday–Saturday 6–11. (718-482-0033). (E) AE, CB, DC, MC, V.*

Bronx

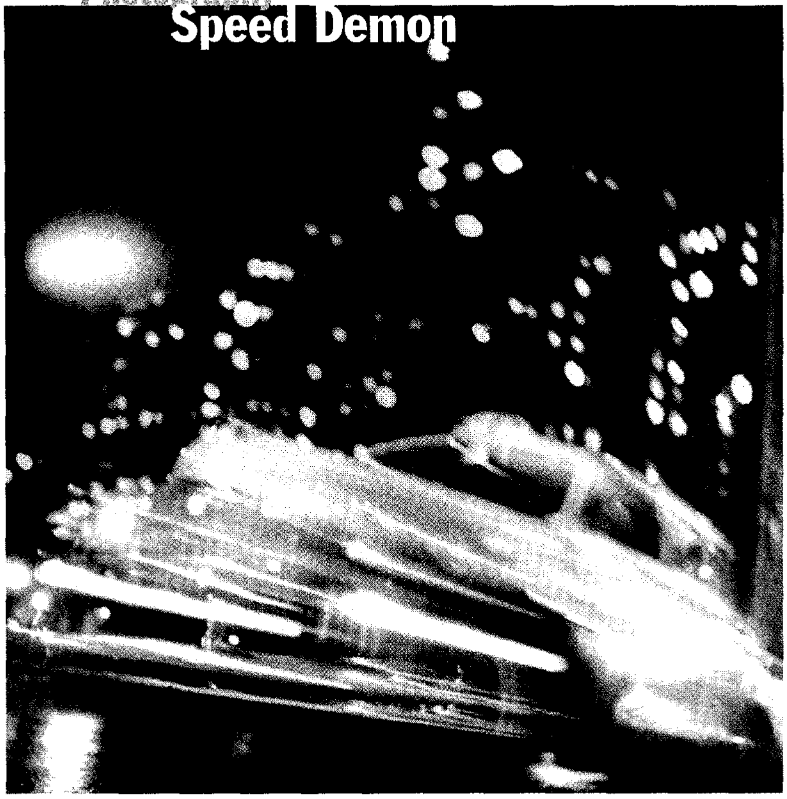
Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Pink plastic tablecloths detract from the serviceable chicken and rice and seafood gumbo. Try these accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966) (I) ($)*

New York by Night...Frank Moore

Photography

Speed Demon



Ted Croner's deliberately blurry black-and-white New York photographs from the fifties are all about night, cars, lights, speed—and remain a dangerous-but-irresistible cocktail. At Howard Greenberg Gallery (see listings).

Openings

Self-absorption is the theme of "**Me,**" a group exhibition featuring works by Tina Barney, Alan Belcher, Chuck Close, Lyle Ashton Harris, Jan Hashey, Hannah Wilke, Randy Wray, and others (opens March 25 at Dru Arstark Gallery, 568 Broadway).

Galleries

Solos

Madison Avenue and Vicinity

Lillian Ball—Urethane-foam sculptures that are casts of the interiors of ordinary objects; through 3/25. Sculpture Center, 167 E. 69th St. (879-3500).

Robert Baribeau/Diana Moore—Gestural abstract paintings/Sculptures of the human figure cast in concrete and steel. Through 4/22. Stone, 113 E. 90th St. (988-6870).

Jedd Garet—The artist's signature paintings from 1979 to 1985—of vases, statues on pedestals, and landscapes—were characterized by their unnatural colors, highly stylized forms, and theatrical settings; through 4/8. Baumgold, 128 E. 72nd St. (861-7338).

Jane Peterson—This artist, who was born in Illinois, studied painting under Arthur Wesley Dow at Pratt Institute. The landscape and figure paintings in this exhibition, which were made between 1908 and 1925, reflect her travels in the United States and in Europe, Egypt, and Turkey; through 4/15. Hirschl & Adler, 21 E. 70th St. (535-8810).

Joan Willshier-Martel—A survey of impressionistic landscape paintings by this Canadian artist; through 4/13. Barnard, Biderman & Worth, 22 E. 72nd St. (772-2352).

57th Street Area

Joe Andoe—Evocative of sepia-tone photographs, the artist's latest paintings combine his earlier landscapes with his more recent horse images and continue his method of "carving" through an outer layer of dark paint to the original gessoed surface; through 4/15. Blum Helman, 20 W. 57th St. (245-2888).

Marcel Duchamp and Man Ray—An exhibition that traces the personal and professional friendship of these two iconoclasts through works of art, catalogues, and ephemera; through 4/15. Zabriskie, 724 Fifth Ave. (307-7430).

Andy Goldsworthy—An exhibition titled "Black Stones Red Pools" that includes two installations—a cone made with green slate from Vermont and pools created with rocks from Scotland and filled with water stained with rubbed red sandstone—plus photographs of work made last winter in Dumfriesshire, Scotland, where the artist lives; 3/24–4/22. Lelong, 20 W. 57th St. (315-0470).

Kazuo Kakurai—The Japanese artist, who is showing ten paintings executed between 1949 and 1991, has devoted his career to Nihonga, a painting technique that was developed in the late nineteenth century to preserve traditional brush painting and the use of Japanese pigments while selectively including trends from Western art; through 4/29. Takashimaya, 693 Fifth Ave. (350-0115).

Barbara Kassel—Multiple-panel paintings inspired by the artist's travels in the United States, Ireland, and Italy. Also, bottles painted with imagery derived from thirteenth- and fourteenth-century paintings; through 4/8. Davidson, 41 E. 57th St. (759-7555).

Robert Kushner—New paintings of fruits, flowers, and vegetables that are a continuation of the 90-foot murals recently installed in New York's Gramercy Tavern restaurant; through 4/8. Midtown Payson, 745 Fifth Ave. (758-1900).

George Negroponte—Lyrical abstract paintings from the past three years in which pigments are thinned to a watercolorlike transparency; through 4/22. McCoy, 41 E. 57th St. (319-1996).

Giuseppe Penone/Dan Graham—Recent glass and tree sculptures by this Arte Povera artist whose core ideas are drawn from humankind's interaction with nature./A video installation titled "Opposing Mirrors and Video Monitors on Time Delay" (1974), in which mirrored walls present the viewer to him or herself in the act of viewing while a video plays the same viewer's activity on time delay. Through 4/22. Goodman, 24 W. 57th St. (977-7160).

Martin Puryear—The artist's first New York exhibit in seven years comprises four large-scale wood sculptures and a work in tar and mesh that were begun in Alexander Calder's studio in Saché, France; through 4/15. McKee, 745 Fifth Ave. (688-5951).

Antonietta Raphaël—The artist, who was Lithuanian and raised in England, became one of the principal members of the Scuola Romana after moving to Rome in the twenties. This exhibit includes examples of her sculptures in carved wood, plaster, and clay from the thirties through the fifties and her expressionistic paintings from the sixties; through 4/15. Baldacci, 41 E. 57th St. (826-4210).

David Regan/Dan Anderson—Elaborately decorated soup tureens and teapots, and an urn dedicated to the turn-of-the-century diagnostician and medium Edgar Cayce./Teacups and teapots that have the weathered surfaces of old barns. Through 4/8. Clark, 24 W. 57th St. (246-2205).

Joel Shapiro—New painted wood sculptures and recent drawings; through 4/22. Pace Wildenstein, 32 E. 57th St. (421-3292).

SoHo and TriBeCa

Edward Avedisian—A subversive Pop sensibility and subtle biomorphic forms set these large-scale abstract paintings of 1962 and 1963 apart from contemporaneous works by Frank Stella and Jules Olitski; through 4/15. Algus, 25 Thompson St. (966-1758).

John Baldessari—This exhibit marks the first survey of his artist books, including, among others, *Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-six Attempts)* (1973) and his most recent book, *Lamp*; through 4/28. Printed Matter, 77 Wooster St. (925-0325).

Ron Baron/Carter Kustera—Worn suitcases, discarded trophies, and outdated encyclopedias are some of the commonplace objects obsessively stacked together to create these sculptures, which refer to the excessive accumulation and disposability of suburban existence./The artist's response to daytime television talk shows was to cover the gallery's walls with silhouettes devoid of facial characteristics and to add the suitably descriptive caption. Through 4/8. Post, 129 Greene St. (995-1979).

John Beerman/Elena Sisto—New paintings of imaginary landscapes./Recent works on paper;

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photograph by Ted Croner/Howard Greenberg Gallery.

3/23–4/29. Beitzel, 102 Prince St. (219-2863).

Elaine Lustig Cohen—A new series of collages based on photographs of nudes from the twenties and thirties to which the artist adds elements of her own private cache of collected ephemera dating from the same period; through 4/8. Saul, 560 Broadway (431-0747).

Nancy Davidson—Photographs and giant inflatables inspired by *carnivale;* through through 4/8. Anderson, 476 Broome St. (431-8547).

Sam Durant—The contradictions that exist in the utopian ideals of modernist architecture are explored in these architectural models of modernist houses in various stages of disrepair; through 4/8. Merians, 76 Greene St. (334-9099).

Maja Lisa Engelhart—Lyrical abstract paintings based on Danish landscapes; through 4/15. DCA, 420 W. Broadway (334-3331).

Maureen Gallace—More disquieting than the American naïve and modernist paintings they evoke, these intimately scaled paintings depict pared-down landscapes punctuated by trees and by windowless and doorless buildings; 3/25–4/22. Klagsbrun, 51 Greene St. (925-5157).

Rodney Graham—In *Doctor No,* one of the artist's two recent video-based works, a looped segment of the James Bond film is accompanied by a soundtrack of the artist's own voice; through 4/8. 303, 89 Greene St. (966-5605).

Deborah Kass—A project titled "My Andy" that comprises the artist's reinventions of various works by Andy Warhol; through 4/8. Freire, 130 Prince St. (941-8611).

Mary Jones—Three recent paintings—one red, one blue, and one yellow—in which vertiginous abstract shapes appear to slide and spread across the surface of the canvas; through 4/8. Maynes, 225 Lafayette St. (431-3952).

Kevin Larmon—New paintings; 3/24–4/22. Marcus, 578 Broadway (226-3200).

June Leaf—Candid and poetic, these paintings, drawings, and sculptures draw on the ongoing relationship the artist has with her immediate surroundings: the barren landscape of Nova Scotia in contrast with hard realities of day-to-day life in New York City; through 4/22. Thorp, 103 Prince St. (431-6880).

Leslie Lerner—A recent series of paintings titled "My Life in France" that evolved from the artist's own imaginings of events in eighteenth-century France; through through 4/15. Rosenberg + Kaufman, 115 Wooster St. (431-4838).

Sol Lewitt—An installation of four of the artist's wall drawings originally executed in 1970 and 1971; through 4/15. Markey, 55 Vandam St. (627-4446).

Melissa Miller—A survey of paintings from 1986 to the present in which animals are symbols for humans in classical narratives of good and evil, hope and despair, and life and death; through 4/22. Solomon, 172 Mercer St. (941-5777).

Frank Moore—Paintings that depict a surreal, or more intensely experienced, version of a place or scene; 3/25–4/22. Sperone Westwater, 142 Greene St. (431-3685).

Blinky Palermo—A retrospective of editioned graphic works by this German artist (1943–1977), who saw abstraction as an inquiry into the philosophy of phenomenology; through 5/6. Alexander, 476 Broome St. (925-2070).

Maurizio Pellegrin—Arranged on the wall or freestanding, the artist's collections of objects and images are meant to suggest the life of a Venetian man; through 4/8. Shainman, 560 Broadway (966-3866).

Charles Spurrier—A wall installation, paintings, and drawings; through 4/22. Golden, 39 Wooster St. (274-0080).

Frank Stella—New paintings that continue his iconography of overlapping curvilinear forms based on smoke rings; through 4/15. Gagosian, 136 Wooster St. (228-2828).

Linda Stojak—Textural abstract paintings from which spectral figurative elements emerge; through 4/8. Haller, 560 Broadway (219-2500).

Fred Stonehouse—These recent paintings of minotaurs and other fantastic creatures in imaginary interiors draw on the the magic realism of Latin American writers and the paintings of Bosch and Picasso; through 4/11. M-13, 72 Greene St. (925-3007).

Kazumi Tanaka—Autobiographical works that address the artist's Japanese childhood, incorporating family possessions, collected objects, and in some cases elements of her own body; through 4/22. Kent, 67 Prince St. (966-7820).

Daniel Villeneuve/Eiichi Yoshino—Geometric abstract paintings./Works that comprise rows of mailed photo-cards. Through 4/15. Foster, 62 Crosby St. (966-9024).

Robert Whitman—The artist's first show with the gallery since 1967 consists of a site-specific installation titled "Backtrack" that is an environment in a constant state of flux in which liquid drips, falls, and spouts; through 4/15. Pace Wildenstein, 142 Greene St. (421-3292).

Andrea Zittel—Platform-bed units that are the artist's latest investigation into furniture that reduces the elements of living into rationalized units; through 4/8. Rosen, 130 Prince St. (941-0327).

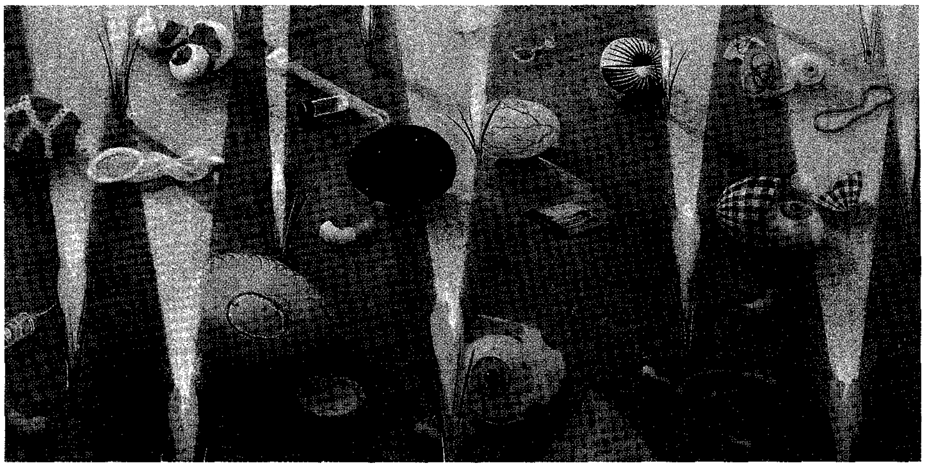
Other

Salvatore Puglia—Paintings that evoke the process of memory through layers of imagery; through 4/7. Alexander S. Onassis Center for Hellenic Studies at NYU, 58 W. 10th St. (998-3990), Mon.–Fri. 10–4.

Talent

The Egg and I

It is not immediately apparent that Frank Moore's surreal, complex reinventions of Niagara Falls, Yosemite, and Thanksgiving dinner draw on the 41-year-old painter's experience with AIDS. Nor was Moore, who has the virus himself and lost his lover to it, interested in a literal depiction of the disease. "You can paint a person in a hospital bed, but that zeroes you in on a specific instance of a person dealing with an illness," says Moore, whose paintings are on view starting this week at Sperone Westwater gallery. (The artist also has three paintings in the Whitney's 1995 Biennial). "It doesn't necessarily help you to understand the hospital in the broadest sense, how it operates and what its limitations are."



Four years of painting about loss have brought Moore to the end of a cycle. It doesn't mean that he'll never again make a painting about AIDS, he says, "but I am trying to find a way out of the despair that has settled in, particularly in relation to AIDS." One of Moore's newest paintings, *Nursery* (right), expresses his current, more hopeful mood. "In a way, the eggs are like ideas, and the eyes in the eggs represent a birth of awareness," he explains, and describes the beams of light shooting up from the crocuses as "life energy." The surrounding condoms, chicken bones, bottle caps, and other detritus come from the parking lot behind Moore's building on Crosby Street. "From my point of view," says Moore, "the critical thing is to represent hope in a way that's honest and not in denial, to acknowledge the fact that it's an imperfect world, but there's still hope, life, and joy."

EDITH NEWHALL

Photograph courtesy of Sperone Westwater.

Group Shows

Madison Avenue and Vicinity

Shepherd—21 E. 84th St. (861-4050). German landscape etchings from 1750 to 1810, by Böhme, Klengel, Kobell, Nathe, others; through 4/15.

Ubu—16 E. 78th St. (794-4444). A retrospective view of the groundbreaking Surrealist exhibition *Exposition Internationale du Surréalisme,* with works by Breton, Duchamp, Cornell, Ernst, Magritte, Oppenheim, Seligmann, Tanguy, others; through 4/22.

York—21 E. 65th St. (772-9155). Nineteenth- and twentieth-century American still-life paintings by Francis, Heade, O'Keeffe, J. Peale, R. Peale, Sheeler, Stella, others; through 4/29.

57th Street Area

PaineWebber—1285 Sixth Ave. (713-2885). "Common Ground Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art"; through 4/14.

SoHo and TriBeCa

Cristinrose—395 W. Broadway (431-1862). An exibition of abstract paintings by Chow, Haynes, Hudson, Olivas, Solomon, curated by Pat Steir; through 4/22.

Cutler—379 W. Broadway (219-1577). Works by Ausgang, Barker, Deitch, O'Barr, Sloane, Williams, Woodring, XNO; through 4/15.

Exit Art/The First World—548 Broadway (966-7745). "Endurance" looks at the work of twentieth-century visual and performance artists whose works test the physical, mental, and spiritual endurance of the body, among them Vito Acconci, Chris Burden, Bob Flanagan and Sheree Rose, Charlotte Moorman, Bruce Nauman, and others; through 4/8.

Feldman—31 Mercer St. (226-3232). "Maux Faux" features works that investigate the concept of artificiality, by Bartlett, Davidson, DeBellvue, Kusama, Melee, Salzman, Stone, Voisey, others; through 4/15.

Ingbar—568 Broadway (334-1100). Paintings, photographs, and sculpture that depict New York's Wall Street area, by Gallagher, Haas, Kosloff, Saville, Wilks, others; through 4/15.

Shapolsky—99 Spring St. (334-9755). Abstract paintings from the fifties by Bluhm, Boardman, Dehner, Johnson, Ruben, Thomas, others; through 4/22.

Thread Waxing Space—476 Broadway (966-9520). "Passionate Attitudes," a camera obscura installation by Ellen Driscoll; "Garbage!," with works by Arman, Bickerton, Chin, Cranston, Dwyer, Haacke, Kaprow, Oldenburg, Tirvanija, Ukeles, and other artists whose works have been inspired by garbage; through 4/8.

Other

Bard Graduate Center for Studies in the Decorative Arts—18 W. 86th St. (501-3000), Tue., Wed. Fri., Sat., Sun. 11–5, Thur. 11–8:30; $2, $1 seniors "Arthur J. Stone: Master Silversmith"; "English Silver: Masterpieces by Omar Ramsden From the Campbell Collection"; through 5/14.

Baruch College—17 Lexington Ave. (387-1138). "Painting in Poetry/Poetry in Painting: Wallace Stevens and Modern Art" takes a look at the influence of art on Steven's poetry and vice versa, with works by Avery, Bartlett, Gross, Hartigan, Hockney, Johns, others; through 4/27.

Hearn—530 W. 22nd St. (727-7366). A survey of works by artists who have exhibited at this gallery over the past twelve years, among them Bacher, Faust, Heilmann, Pierson, Taaffe, Trockel; through 5/7.

White Columns—154 Christopher St. (924-4212), Wed.–Sun. 12–6. "Flesh, Fetish, and Fashion," with installations by Martinez, Manueta, Grippo; through 4/16.

Snug Harbor Cultural Center—1000 Richmond Terrace, Staten Island (718-448-2500), Wed.–Sun. 12–5, $2 suggested donation. "Outside the Frame: Performance and the Object, A Survey of Performance Art in the USA Since 1950"; through 6/18.

Photography

Americas Society—680 Park Ave. (249-8950). "Still/Life: The Body as Object in Contemporary Photography," with works by six artists who use nontraditional modes of photography to explore the theme of the body; through 4/9.

James Casebere—Photographs of the artist's own models of jailhouse interiors from the Cherry Hill Prison; through 4/22. Klein, 40 Wooster St. (431-1980).

Ted Croner—Black-and-white photographs of New York City scenes taken between 1947 and 1952, among them his nighttime photographs of moving cars; through 4/8. Greenberg, 120 Wooster St. (334-0010).

Danziger—130 Prince St. (226-0056). Photographs taken in 1936 by the masters of photography working in that year; small contact prints by Jacques-Henri Lartigue taken toward the end of his life; through 4/8.

Nan Goldin—New photographs made over the past two years during visits to Tokyo, Berlin, and Salzburg, and screenings of *The Ballad of Sexual Dependency* (screenings take place Thurs. through Sun. at 1, 3, and 5); through 4/16. Marks, 522 W. 22nd St. (861-9455). Thurs.–Sun. 12–6.

I.C.P.—1130 Fifth Ave. (860-1777); Tues. 11–8, Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Dorothea Lange: American Photographs"; "The East Side Story: L.A. Gangs, Photographs by Joseph Rodriguez"; through 4/30.

I.C.P. Midtown—1133 Ave. of the Americas (860-1783); Tues. 11–8, Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Workers, An Archeology of the Industrial Age—Photographs by Sebastião Salgado"; through 5/26.

Joel Meyerowitz—Photographs taken in St. Louis; New York City; Atlanta; and St. Petersburg, Russia, from his recent book, *The Nature of Cities;* through 4/8. Benrubi, 52 E. 76th St. (517-3766).

Floris Neusüss/Marcel Broodthaers—The photographer, who lives in Kassel, Germany, has dedicated his career to the making and study of photograms./ Photographs by the Belgian conceptual artist (1924–76). Through 4/29. Sander, 19 E. 76th St. (794-4500).

Aaron Siskind—These images of tarred road surfaces in New England comprise the photographer's last series before his death in 1991; through 4/29. Mann, 42 E. 76th St. (570-1223).

Anton Stankowski/Lois Conner—Vintage prints from the twenties and thirties./Recent photographs of temples and towns in Vietnam and Cambodia. Through 4/15. Miller, 138 Spring St. (226-1220).

Oliver Wasow—Fantasy landscapes that are digital manipulations of photographs from other sources; through 4/14. Borden, 560 Broadway (431-0166).

Museums

Alternative Museum—Paintings by the Chilean artist Jaime Palacios; an installation by Gerda Meyer Bernstein; large-scale drawings by Marina Guttierrez. Through 4/8. 594 Broadway (966-4444), Tues.–Sat. 11–6.

American Craft Museum—"Inside/Outside: Ceramic Works and Drawings by William Daley." Through 6/25. . . . "Jewelry From the Permanent Collection." Through 6/25. . . . "Fiber: Five Decades From the Permanent Collection." Through 6/25. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $3 students and seniors.

American Museum of Natural History—"Images of Power: Balinese Paintings." Through 5/3. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $6 suggested contribution, $4 students and seniors, $3 children.

Asia Society—"New Finds, Old Treasures: Early Chinese Ceramics From the Meiyintang Collection." Through 6/18. 725 Park Ave. (517-8315); Tues., Wed., Fri., Sat. 11–6, Thurs. 11–8, Sun. 12–5; $3, $1 students and seniors.

Bronx Museum of the Arts—"Division of Labor: 'Women's Work' in Contemporary Art." Works by Judy Chicago, Oliver Herring, Joyce Kozloff, Charles LeDray, Faith Ringgold, and others that derive from domestic traditions historically seen as women's work. Through 6/11. . . . "The Path to Memory: An Installation by Gladys Triana." Through 6/11. 1040 Grand Concourse, Bronx (718-681-6000); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $3, $2.

Brooklyn Museum—"Thomas Cole: Landscape Into History." More than 60 paintings by the father of the Hudson River School. Through 4/2. . . . "Dale Chihuly: Grand Lobby Installation." Through 9/10. . . . "Leon Polk Smith: Selected Works 1943–1992." Through 5/14. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4 donation, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum—"Body Language: Jewelry and Accessories From the National Design Museum." Through 9/3. . . . "Elaine Lustig Cohen: A Modern Graphic Designer." Through 5/23. . . . "The Structure of Style: Dutch Modernism and the Applied Arts, 1880–1930." Through 8/20. 2 E. 91st St. (860-6868); Tues. 10–9, Wed.–Sat. 10–5, Sun. noon–5; $3, $1.50 seniors and students; free Tues. after 5.

Dia Center for the Arts—"Andy Warhol, The Last Supper Paintings." Through 6/18. . . . "Alighiero Boetti and Frédéric Bruly Bouabré, Worlds Envisioned." Through 6/18. 548 W. 22nd St. (431-9232); Thurs.–Sun. noon–6; $3 suggested contribution.

Frick Collection—"Romantics, Neoclassicists, Realists: European Drawings From the Stanford University Museum of Art." Through 5/14. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Ross Bleckner." Through 5/14. . . . "Felix Gonzalez-Torres." Through 5/10. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $7, $4 students and seniors.

Guggenheim Museum SoHo—"Antoni Tàpies." The first large-scale exhibition of the Spanish artist's paintings to appear in the United States since 1977, with works dating from 1946 through 1991. Through 4/23. 575 Broadway (423-3500); Sun. and Wed.–Fri. 11–6, Sat. 11–8; $5, $3 students and seniors.

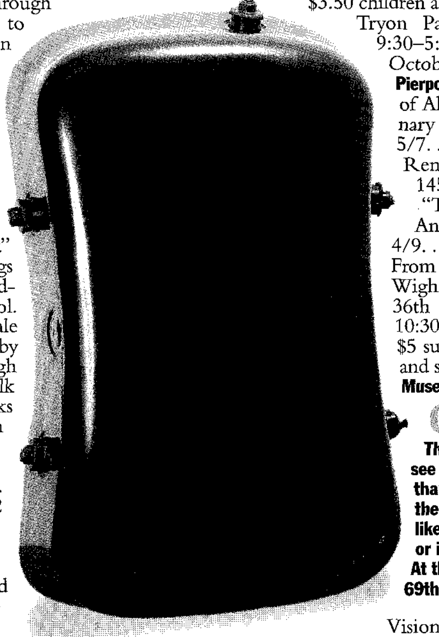
Japan Society—"Ningyô: The Art of the Human Figurine." More than 100 early-nineteenth-century traditional Japanese display dolls from the Ayervais Collection. Through 4/2. 333 E. 47th St. (832-1155); Tues.–Sun. 11–5; $3 suggested contribution.

Jewish Museum—"Camille Pissarro: Impressionist Innovator." A retrospective tracing his artistic career from his early works made on the Caribbean island of St. Thomas through the last years of his life. Through 7/16. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8; $6, $4 students and seniors.

Metropolitan Museum of Art—"R. B. Kitaj: A Retrospective." Paintings by the American-born artist, who has lived in England for more than three decades and whose themes include his years as a merchant seaman, the history of film, and his Jewish heritage. Through 5/14. . . . "I Tell My Heart: The Art of Horace Pippin." An exhibition of paintings by the black folk artist (1886–1946) that was organized by the Pennsylvania Academy of the Fine Arts. Through 4/30. . . . "Princely Patrons: Three Royal Persian Manuscripts." Through 6/4. . . . "Ancient Peruvian Mantles, The Early Works." Through 4/14. . . . "American Still Life: 1915–1950." Works from the museum's own collections of American art. Through 4/30. . . . "Lucie Rie/Hans Coper." Through 5/21. . . . "The Kilenge of New Britain: Photographs by Philip Dark, 1964–1970." Through 7/28. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–5:15 (closes at 4:45 between October and March).

Pierpont Morgan Library—"In Praise of Aldus Manutius: A Quincentenary Exhibition." Through 5/7. . . . "The Painted Page: Italian Renaissance Book Illumination, 1450–1550." Through 5/7. . . . "The Aldine Press 1495–1995: An American Homage." Through 4/9. . . . "The Collector's Eye: Gifts From the Collection of Julia Parker Wightman." Through 4/2. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Museum of American Folk Art—"The Visionary Art of Minnie Evans." Paintings and drawings spanning the years 1935 to 1981 by this self-taught artist from North Carolina. Through 4/2. 2 Lincoln Sq. (595-9533); Tues.–Sun. 11:30–7:30; free.



On View

This is absolutely the last week to see Lillian Ball's mysterious urethane-foam sculptures cast from the interiors of everyday objects—like Watermark (left), whose exterior is the inside of a whirlpool bath. At the Sculpture Center, 167 East 69th Street.

Museum of Modern Art—"Bruce Nauman." Through 5/23. . . . "Kandinsky: Compositions." The Russian artist's monumental "Composition" paintings and related works on paper executed between 1910 and 1939. Through 4/25. . . . "Jacob Lawrence: The Migration Series." The epic 60-panel work that depicts African-Americans' post–World War I flight from the rural South to the industrial cities of the North. Through 4/11. . . . "Max Beckmann Prints." Through 5/9. . . . "American Sculptors on Paper: A Selection From the 1960s." Through 6/13. "Recent

Photograph by Pamela Reed.

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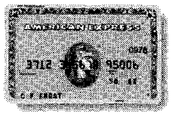

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Acquisitions: Photography." Through 4/11. . . . "Semblances." Prints depicting portraits and various other representations of human subjects, by Tony Bevan, Chuck Close, Martin Kippenberger, and others. Through 5/9. . . . "Typography and the Poster." Through 6/4. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed. $8; $5 students and seniors; Thurs. and Fri., 5:30–8:30, pay what you wish.

Museum of the City of New York—"All the Frills Upon It: New York Bonnets on Parade." Through 5/14. . . . "Curating New York: The Legacy of Grace M. Mayer." Through 9/8. . . . "A Century Apart: Images of Struggle & Spirit, Jacob Riis and Five Contemporary Photographers." Photographs by Jacob Riis, who documented New York's poor and homeless in the late nineteenth century, and by the contemporary photographers Martine Barrat, Fred Conrad, Mary Ellen Mark, Margaret Morton, and Jeffrey Scales. Through 9/3. . . . "Ladies' Mile: Emporia and Entertainments." Through 10/22. 1125 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"170th Annual Exhibition." Through 4/2. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. to 8); free.

National Museum of the American Indian—"Creation's Journey: Masterworks of Native American Identity and Belief.". . . "All Roads Are Good.". . . "This Path We Travel: Celebrations of Contemporary Native American Creativity." 1 Bowling Green (668-6624); daily 10–5; free.

New Museum of Contemporary Art—"Andres Serrano: Works 1983–1993." Through 4/9. . . . "Valeska Soares: Discontinuous Teasers." Through 4/9. 583 Broadway (219-1222); Wed.–Fri. and Sun. noon–6, Sat. 12–8; $4, $3 artists, seniors, students.

New York Public Library—"La Fontaine." An exhibit of the French poet's books of fables, comedies, librettos for operas, and other works. Through 4/15. . . . "Lawrence Weiner: Books and Other Printed Matter." Through 4/8. . . . "Peter Koch, Printer." Through 3/28. . . . "e e cummings @100: An Anniversary Exhibition." Through 4/15. Central Research Building, Fifth Ave. and 42nd St. (869-8089); Tues. and Wed. 11–6, Mon. and Thurs.–Sat. 10–6; free.

Studio Museum in Harlem—"Sam Gilliam: Recent Monoprints." Through 5/14. . . . "Emma Amos: Paintings and Prints, 1982–1992." Through 4/2. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

Queens Museum of Art—"Common Ground/Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art." Through 4/9. New York City Building, Flushing Meadows, Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat.–Sun. 12–5; $3, $1.50 students and seniors.

Whitney Museum—"1995 Biennial Exhibition." Through 6/25. 945. Madison Ave., at 75th St. (570-3676); Wed. and Fri.–Sun. 11–6, Thurs. 1–8; $7, $5 students and seniors ($3.50 Thurs. 6–8).

Whitney Museum at Philip Morris—"Jacob Lawrence: The War Series." Through 3/31. 120 Park Ave., at 42nd St. (878-2550); Mon.–Fri. 11–6, Thurs. to 7:30; free.

Auctions

Christie's—502 Park Ave., at 59th St. (546-1000). 5/22 at 10: "Fine Chinese Paintings and Calligraphy." On view from 5/18. 5/23 at 10: "Chinese Ceramics from the Scheinman Collection." On view from 5/18. 5/23 at 2: "Fine Chinese Ceramics and Works of Art." On view from 5/18. 5/24 at 10: "Indian, Himalayan, Southeast Asian, and Indonesian Art." On view from 5/18.

Doyle—175 E. 87th St. (427-2730). 3/22 at 10: "English & Continental Furniture, Decorations, and Paintings." On view from 3/8.

Sotheby's—York Ave. at 72nd St. (606-7000). 3/22 at 10:15 and 2: "Chinese Works of Art." On view from 3/17. 3/23 at 10:15 and 2: "Indian and Southeast Asian Art." On view from 3/17. 3/24 at 10:15: "Korean Works of Art." On view from 3/17. 3/24 at 11:15 and 2: "Japanese Works of Art." On view from 3/17.

Swann—104 E. 25th St. (254-4710). 3/23 at 10:30: "Bibliography: Books About Books." On view from 3/18.

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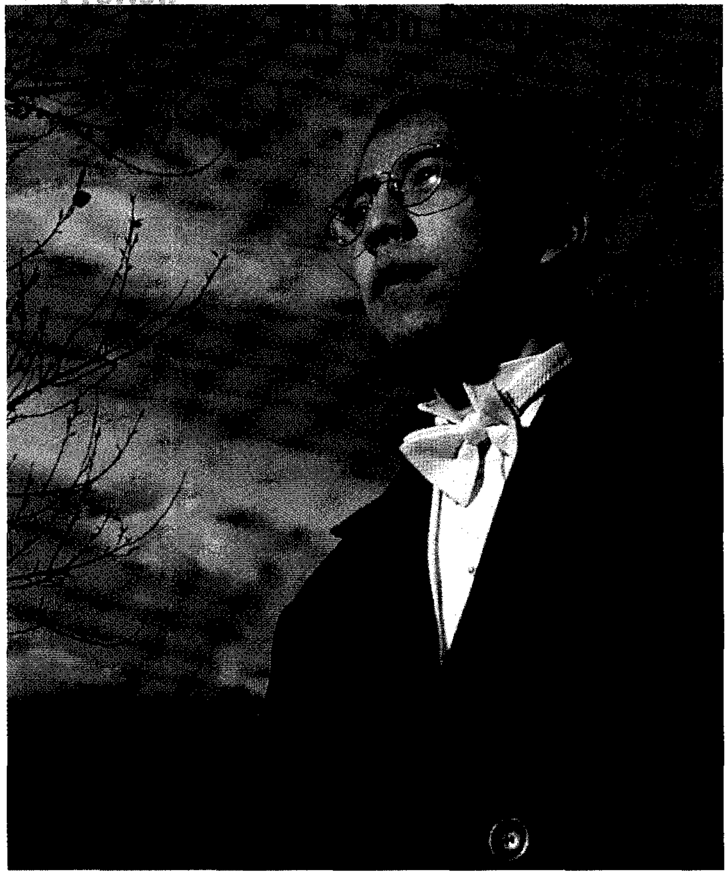
Preview



The success of a free all-day Bach marathon back in 1978 led to the birth of venerable Upper West Side culture hub Symphony Space. The almost-annual tradition continues with "Wall to Wall Ravel & Debussy," the twenty-fifth in the series. Held on March 25 from 11 A.M. to midnight at 2537 Broadway, at 95th Street, the first-come-first-seated event features pianist Frederic Chiu (above), many other musicians and dancers, a screening of *Bolero*—a documentary with Zubin Mehta and the Los Angeles Philharmonic—and more. Call 864-1414.

Classical Music

Monday, March 20

Cincinnati Symphony Orchestra—Jesús López-Cobos conducts Wagner, Mozart, and Bruckner. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $12–$55.*

New Music Consort—The Pulse Percussion Ensemble performs world premieres by Charles Wuorinen and Leroy Jenkins. *Manhattan School of Music, Broadway at 122nd St. (749-3300), at 8; $12.*

Tuesday, March 21

New York Philharmonic—Sir Colin Davis conducts Mozart and Mahler. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $15–$60.*

Cincinnati Pops Orchestra—Erich Kunzel conducts a program of "Hollywood's Greatest Musicals." *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $12–$55.*

Choir of Winchester Cathedral—The boys' choir performs Britten, Finzi, Bruckner, and others. *St. Thomas Church, Fifth Ave. and 53rd St. (757-7013); $20–$35.*

Wednesday, March 22

New Music Consort—See 3/20. This program is devoted to women composers.

Thursday, March 23

New York Philharmonic—Sir Colin Davis conducts an all-Sibelius program. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$60.*

Friday, March 24

New York Philharmonic—See 3/23.

Djivan Gasparyan—This Armenian master of the duduk, an oboelike instrument, is perhaps best known for his album *A Cool Wind Is Blowing.* The music he creates—serene yet impassioned—is everything such a title implies. *Washington Square Church, 135 W. 4th St. (545-7536); $12.*

New Music Consort String Quartet—Performs Xenakis, Sciarrino. *Christ and St. Stephen's Church, 120 W. 69th St. (203-562-6249), at 8; $12.*

Andras Schiff—The pianist, in his only New York recital of the season, performs Bach, Beethoven, and Bartok. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $12–$42.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Saturday, March 25

New York Philharmonic—See 3/23.

Orchestra of St. Luke's—Andre Previn conducts Mozart and Haydn. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $13–$60.*

New York Chamber Symphony—Joined by violinist Nadja Salerno-Sonnenberg, it performs Beethoven and Schumann. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $30.*

Sunday, March 26

New York City Gay Men's Chorus—Performs *Operantics: Divas, Dueling Tenors, and Other Grand Musical Diversions,* with guests Frederica Von Stade, Roberta Peters, Jerry Hadley, and others. Hosted by Terrence McNally. Portions of the proceeds benefit the AIDS Outreach Program. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $10–$50.*

New York Chamber Symphony—See 3/25. This performance at 3.

Mstislav Rostropovich—The cellist performs Strauss and others. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$45.*

Opera

Amato Opera—3/24 and 3/25 at 7:30: Giordano's *Andrea Chénier. Amato Opera House, 319 Bowery (228-8200); $18.*

Brooklyn Academy of Music—Peter Brook's *The Man Who.* Tues.–Sat. at 8, Sat. at 3. Through 4/9. *BAM, 651 Fulton St. (718-636-4100); $35–$50.*

Metropolitan Opera—3/20 and 3/24 at 8: Verdi's *La Traviata.* 3/21 at 8 and 3/25 at 1:30: Mozart's *Idomeneo.* 3/22 and 3/25 at 8: Puccini's *Tosca.* 3/23 and 3/27 at 8: Debussy's *Pelléas et Mélisande. Metropolitan Opera House, Lincoln Center (362-6000); $22–$110.*

New York City Opera—3/22 at 8: Mozart's *Le Nozze di Figaro.* 3/23 at 8: Puccini's *La Rondine.* 3/24 at 8: Bizet's *Carmen.* 3/25 at 1:30: Puccini's *Madama Butterfly.* 3/25 at 8: Verdi's *La Traviata.* 3/26 at 1:30: Lehár's *The Merry Widow. New York State Theater, Lincoln Center Plaza (870-5570); $15–$63.*

Dance

Dance Theatre of Harlem—Two world premieres, including Alonzo King's *Signs and Wonders* and Robert Garland's *The Joplin Dances,* highlight their new season. Through 3/26. *BAM Opera House, 30 Lafayette Ave., Brooklyn (307-4100); $15–$45.*

Feld Ballets/NY—Eliot Feld's troupe performs several premieres based on the piano music of Erik Satie and Steve Reich. Tues.–Sat. at 8, Sun. at 2 and 7:30. Through 4/9. Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.

Lori Belilove & Company—3/23–3/25 at 7:30: Performs a program of early, lyrical dances by Isadora Duncan in a salon setting. *Isadora Duncan Foundation Studio, 141 W. 26th St., third floor (691-5040); $50 on 3/23; $25 on 3/24 and 3/25.*

Dean Moss—3/23–3/25 at 8 and 3/26 at 3: The choreographer and video-maker presents *Commodities, Identities and Synchronized Swimming,* with music by Marc Ribot. *Dance Theater Workshop, 219 W. 19th St. (924-0077); $12.*

Second Avenue Dance Company—3/23–3/27 at 8, also 3/25 at 2: The NYU troupe of 34 undergraduate and graduate students in their final year of training performs several pieces, including Twyla Tharp's *The Fugue.* This marks the first time Tharp has permitted a student company to perform one of her works. *Fifth Floor Theatre, Tisch School of the Arts, 111 Second Ave. at 4th St. (998-1982); free.*

Photograph by Martha Swope.

the mix

In Praise of WOR...Stern Views

John Leonard's TV Notes

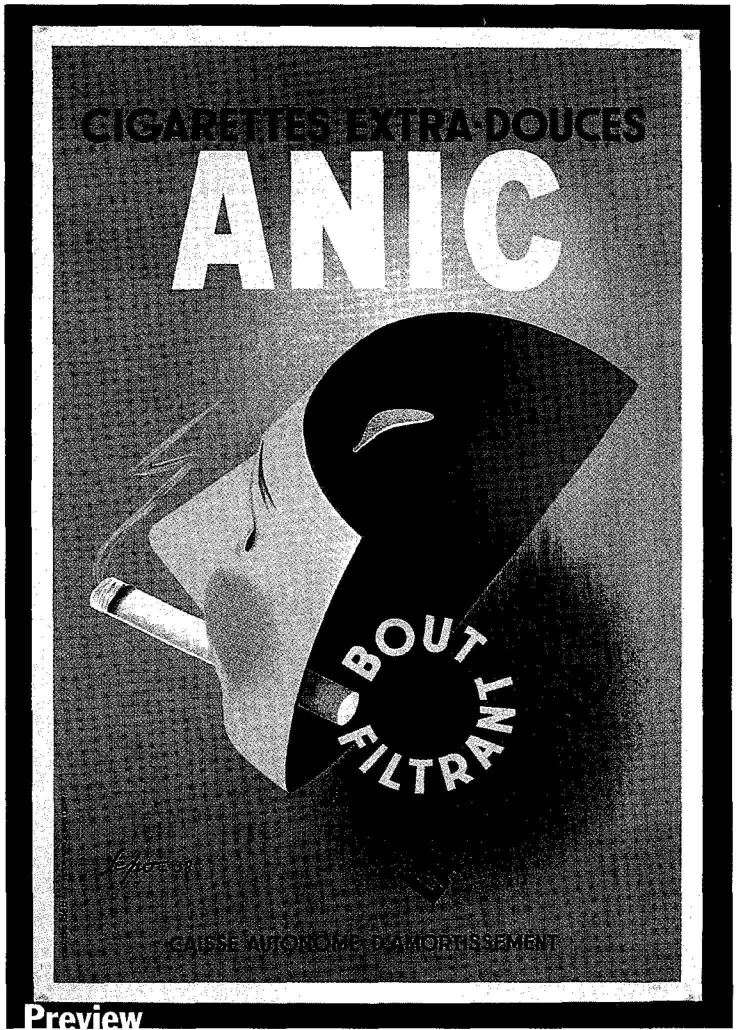
Edgar Allan Poe: Terror of the Soul (3/22; 9 to 10 P.M.; Channel 13) is one of the more compelling installments of the American Masters series on the basis of morbid curiosity alone. As he seemed to Baudelaire, so Poe seems to most of us: the least American of our famous writers, the most Continental-decadent, like a Grand Opera dropout. And yet, as we are told by producer-director Karen Thomas, he was a good husband and a dutiful son-in-law, as well as a superb magazine editor and perhaps our very first freelance writer. (He made $6,200 in 18 years!) Treat Williams, John Heard, and Rene Auberjonois appear in dramatized snippets from "The Tell-Tale Heart" and "The Cask of Amontillado." Alfred Kazin, Joyce Carol Oates, Richard Wilbur, and Philip Glass (who composed an opera based on *The Fall of the House of Usher*) are full of provoking opinions. Ruby Dee narrates. Edgar self-destructs.

Road Scholar (3/20; 8 to 9 P.M.; Channel 13) follows Andrei Codrescu around in a big red '68 Cadillac convertible, after NPR's Transylvanian semi-humorist finally gets his driver's license, as he tongues his cheek about everything that's Weirdly American. It would've been nice if, somewhere among all those friendly crack-addicted Haitian layabouts, centerfold models with submachine guns, blissed-out New Age crystal healers, and Sun City punk-rock geriatrics, he'd actually talked to anybody else at least as normal as Allen Ginsberg, like a fisherman or a secretary, a high-school teacher or a nurse. But all such aren't gaudy enough to inspire such profound Codrescuisms as "Tourists are terrorists with cameras; terrorists are tourists with guns."

The Great Elephant Escape (3/25; 8 to 10 P.M.; ABC) means well and Kenya looks terrific. But as Stephanie Zimbalist and Julian Sands fly all over the savanna looking for Stephanie's son (Joseph Gordon-Levitt), who is, mostly on foot but at least sometimes on a bus, looking with his Masai buddy (Frederick M'Cormac) for Ellie, a baby elephant who is also being pursued by super-baddie Leo Burmester and a pair of not-so-great White Hunters, even these stunning vistas and obliging fauna fail to compensate for lazy acting, herky-jerky action, and a silly script.

Sandkings (3/26 and other dates; 8 to 10 P.M.; Showtime) is a two-hour pilot kicking off 43 new episodes of the old sci-fi/fantasy anthology series *The Outer Limits,* with Beau Bridges as a government scientist playing God with life forms from Mars, Helen Shaver as his distraught wife, Lloyd Bridges as a military dad, and Dylan Bridges as his young son Josh.

Sleep, Baby, Sleep (3/26; 9 to 11 P.M.; ABC) asks us to believe that Tracey Gold wouldn't suspect that Kyle Chandler is using her to incubate the child he steals, while Thomas Calabro, the cop who investigates the disppearance, although he has a crush on Tracey, actually suspects she wasted the kid herself and then forgot about it because her mother, Joanna Cassidy, says she has an attention deficit disorder. The FBI suspects everybody. So do I.



Preview

Soft Sell

A newfound acquaintance with Karl Marx and independence often sends college freshmen to the poster store, seeking "individuality"; they inevitably purchase a Robert Doisneau. For genuinely idiosyncratic prints—and some innovative commercial ones—students and seasoned collectors alike should visit the International Vintage Poster Fair. (April 1–2; call 206-0499 for information.)

Radio Highlights

"New Letters on the Air"—National Book Award winner William Gaddis speaks about *A Frolic of His Own* and his other work. 3/24 at 7:30; WFUV; 90.7 FM.

"Iwo Jima, Part One"—Spurred on by the controversy over the Enola Gay exhibit at the Smithsonian, WBAI's "Weaponry" program will spend the next six months exploring the issues associated with the dropping of the atomic bombs on Hiroshima and Nagasaki. On 3/21 at 1:30 A.M., producers analyze the campaign to seize the island of Iwo Jima, an operation that resulted in the highest United States Marine Corps casualties in a single action. On hand with the producers, to discuss the political, diplomatic, social, economic, and cultural issues that swept Asia in the spring of 1945, will be the last survivor of the first and second flag raisings at Mount Suribachi. Ted and Haruko Cook, authors of *Japan at War: An Oral History,* will also be consulted throughout the series. 99.5 FM.

"An Hour With the New York Philharmonic"—3/26 at 1: Brahms's *Ein Deutsches Requiem.* With comments by music director Kurt Masur. WQXR, 96.3 FM.

"City Folk"—3/20: Cheryl Wheeler, Donald Fagen, and Greg Brown. 3/22: Flaco Jimenez. 6:30 A.M. to 6 P.M.; WFUV, 90.7 FM.

"The Poet's Voice"—The Unterberg Poetry Center and National Public Radio have joined forces to bring you archival recordings featuring some of the greatest poets of the twentieth century. The series, which is narrated by actress Blair Brown, will be broadcast this week at 10 P.M. on 3/25 on WNYC, 820 AM. The program, which features Adrienne Rich, will be rebroadcast the next day at 3:30 P.M. on WNYC, 93.9 FM.

"Symphony Hall"—3/21: Bach's Brandenburg Concerto No. 1 and Orchestral Suite No. 1 in C. 3/22: Telemann's *Tafelmusik* and Bernstein's Symphony No. 2 ("Age of Anxiety"). 3/23: Haydn's Symphony No. 94 in G ("Surprise") and Janacek's *Sinfonietta.* 3/24: Respighi's *Ancient Airs and Dances,* Suite No. 1 and Tchaikovsky's Piano Concerto No. 1 in B-flat. 3/27: Tartini's Cello Concerto in D and Shostakovich's Symphony No. 9 in E-flat. 3/28: Marschner's *Der Babu Overture* and Beethoven's Piano Concerto No. 1 in C. 3/29: Walton's *Crown Imperial; Major Barbara: A Shavian Sequence for Orchestra;* and Cello Concerto (performed by Yo-Yo Ma). Each weeknight at

8, except for 3/28 when it is broadcast at 7; WQXR, 96.3 FM.

"Live From Lincoln Center: The New York City Opera"—3/28 at 8: Verdi's *La Traviata,* featuring Janice Hall, Stephen Mark Brown, and Louis Otey. Yves Abel conducts. 96.3 FM.

"New York and Company"—3/20: Peter Mayle on *A Dog's Life;* Dr. Jody Heyman on *Equal Partners.* 3/21: Neil Baldwin on *Edison: Inventing the Century.* 3/22: Richard Lederer on etymology; John Mortimer on *Murderers and Other Friends;* Deirdre Bair on *Anaïs Nin.* 3/23: Margaret J. Geller on mapping the universe; Victor Perera on *The Cross and the Pear Tree;* Delat Willis on *The Sand Dollar and the Slide Rule.* 3/24: Miranda Richardson on *Tom and Viv;* Carolyn See on *Dreaming* ("hard luck and good times in America"); open phones. Every day at noon; WNYC, 820 AM.

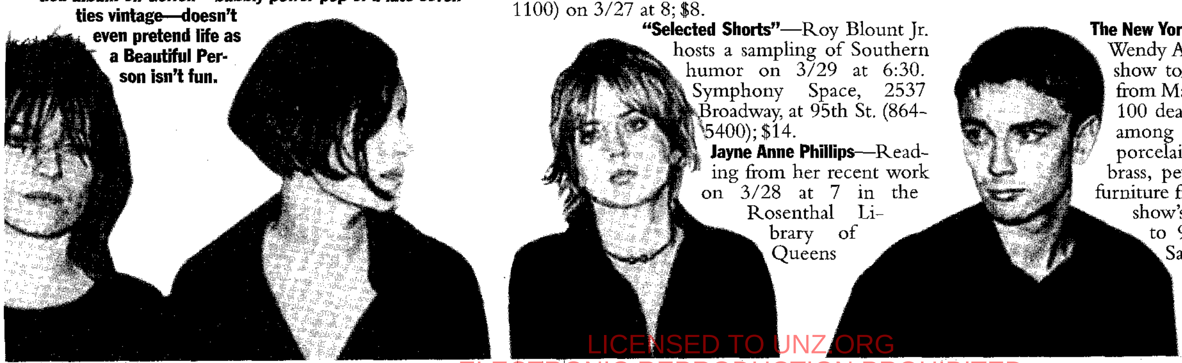
Texaco/Metropolitan Opera Broadcast—3/25 at 1:30: Mozart's *Idomeneo.* With Dawn Upshaw, Carol Vaness, Anne Sofie von Otter, and Placido Domingo. Conducted by James Levine. WQXR, 96.3 FM.

Benefits

The New York Craft Show—Benefitting the Independence School, P.S. 234, this 3/24-26 TriBeCa event features more than 25 modern-fine-craft exhibitors from around the country. Among the artists presenting their work are Toshiki, Maryszka, Christopher Tekverk, and Kiwon Wang (with Aaro Studio). At the preview party on 3/24, Mark Morris and Lynne Thigpen are the guests of honor. Everything takes place at the school, 292 Greenwich St., at Chambers St. Tickets for the preview party are $20 in advance and $25 at the door. General admission tickets are $5 and are available at the door. Call (718) 351-3335 for more information.

Recorded Music

Wilco *A.M.* (Sire/Reprise)—Agri-rock that's as down-home and evocative as the squeak of a screen door on a summer night. Creaky-voiced singer-songwriter Jeff Tweedy, of the underappreciated and now-defunct band Uncle Tupelo, illuminates his four-minute novellas with an unpredictable blend of electric and acoustic guitars, plus the occasional tangy plunk of fiddle, mandolin, and pedal steel. Skip the oddly mediocre first two songs—attempts at *Let It Bleed*-style honky-tonk that sound more Black Crowes than Rolling Stones—and head straight for the touching, literary "Pick Up the Change," about love stretched to breaking. "Passenger Side" starts out sounding like a dumb frat-boy tale of drinking and driving, but grows into a surprisingly rich tune about the loneliness of being out of control. Even the loud stuff—like the exuberantly bitter "Box Full of Letters"—is never unsubtle, with lines like "I just can't find the time to write my mind/ The way I want it to read." Smart-guy songs, but with a farm-load of soul. (Chris Smith)

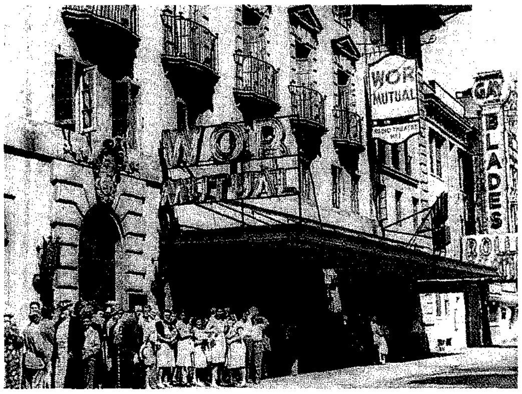


Newer Wave Reigning hot babe of London rock, singer Justine Frischmann (second from left) dated The London Suede's Brett Anderson, then Blur's Damon Albarn. And she fronts a band that stands to be bigger on these shores than either of theirs: Elastica. The self-titled album on Geffen—bubbly power-pop of a late-seventies vintage—doesn't even pretend life as a Beautiful Person isn't fun.

Institution

Vintage New York

When I was eleven, I for some reason did as my mother did: Monday through Friday, at 10 P.M., I put on WOR radio and listened to Pegeen Fitzgerald. It was to her voice that I fell asleep all through junior high. She was a New York landmark—the inventor, with her late husband Ed, of the broadcast talk show (for which they received among the highest wages in the industry), the inspiration for an Off Broadway play, the doyenne of animal rights. I knew her as simply Pegeen, a relic from the era of Bernice bobbing her hair whose dynamism persisted well into the Reagan years. She was at once grandly old-fashioned and blithely liberated, a Mary McCarthy without the malice. She read everything. She knew everyone; a typical on-air guest was a friend who helped crack the Son of Sam case. I once visited her Central Park South apartment to watch her broadcast the show. There was ineluctable glamour in that apartment, and there was also grace: It was *easy to see why so many listeners bequeathed* their animals to Pegeen Fitzgerald.



WOR dumped her after 46 years, in pursuit, it claimed, of a younger audience. (It didn't help that Pegeen was routinely forgetting to break for commercials.) Somehow, though, no one could hold a grudge against WOR for long. What the station was good at when I was eleven—and even way back when Miss Subways was eleven—it does better than anyone today. Pegeen's spirit is not much different from current mid-morning host Joan Hamburg's. John B. Gambling's show at the station, begun 70 years ago this month, has been admirably carried on, first by his son, John A., and then by his grandson, John R. It remains the greatest of the unabashedly local live talk radio—broadcast by and for New Yorkers who have a memory for how the city was, an ambivalent preoccupation with how it is, and a stake in its intermittent luster.

LINDA HALL

The Written Word

Jamaica Kincaid—The novelist and essayist participates in the Queens College Evening Readings series on 3/21 at 7. Rosenthal Library at Queens College, second floor auditorium (718-997-4646); $3.

"Fiction from *The Quarterly*"—3/23 at 6:30: Sheila Kohler, Greg Mulcahy, and Michael Kimball will read; Gordon Lish will introduce. 96th Street Library, 112 96th St. (289-0908); free.

David Rieff, Luisa Valenzuela, Bradford Morrow—Reading from their work in the NightLight series on 3/24 at 7. The Drawing Center, 35 Wooster St. (219-2166); $5.

"Teen Open Mike"—A free evening at the Writer's Voice on 3/24 at 7. Little Theatre, West Side Y, 5 W. 63rd St. (875-4128). Participants must sign up at 6:30.

Gregory St. John—Presenting "Dickens, Light and Dark" at the 96th Street Library, 112 96th St. (289-0908), on 3/25 at 2; free.

Dorothy West—Reading *The Wedding* on 3/27 at 7:30. Writers in Performance, Manhattan Theatre Club, City Center, 131 W. 55th St. (645-5848); $10.

Dubravka Ugresic and Ivan Klima—Reading from their work at the 92nd St. Y (at Lexington Ave., 996-1100) on 3/27 at 8; $8.

"Selected Shorts"—Roy Blount Jr. hosts a sampling of Southern humor on 3/29 at 6:30. Symphony Space, 2537 Broadway, at 95th St. (864-5400); $14.

Jayne Anne Phillips—Reading from her recent work on 3/28 at 7 in the Rosenthal Library of Queens College (second floor auditorium—call 718-997-4646 for further information); $3.

Clifford Chase—He reads at A Different Light bookstore on 3/21 at 8; Wayne Koestenbaum will introduce. 151 W. 19th St. (989-4850); free.

"The Poet Tree"—Sunday afternoon readings by poets, as well as occasional open readings and book raffles. Jane's Cafe, 254 Greene St., bet. 8th St. and Waverly Pl. (475-JANE), at 3; $6, plus $3 minimum purchase.

Lectures and Panels

"Don Quixote on the Hudson: A Roundtable Discussion of Spanish-Language Publishing in the United States"—3/22 at 4:30: Professor Alexander Coleman moderates the panel; Angeles Mastretta (*Arrancame la vida*), Juan Jose Millas (*El desorden de tu nombre*), Esmerelda Santiago (*Cuando era puertorriquena*), and Ignacio Solares (*Nen, la inutil*) participate in it. New York University, Vanderbilt Hall, Tishman Auditorium, 40 Washington Square South (572-2882); free.

Fairs and Festivals

The New York Armory Antiques Show—Wendy Antiques brings its spring show to Park Ave. and 67th St. from March 22 to 26. More than 100 dealers will be present, and among the exhibits, you'll find porcelain, glassware, pottery, brass, pewter, maps, prints, and furniture from three centuries. The show's hours are Wednesday, 4 to 9; Thursday, Friday, and Saturday, noon to 9; Sun-

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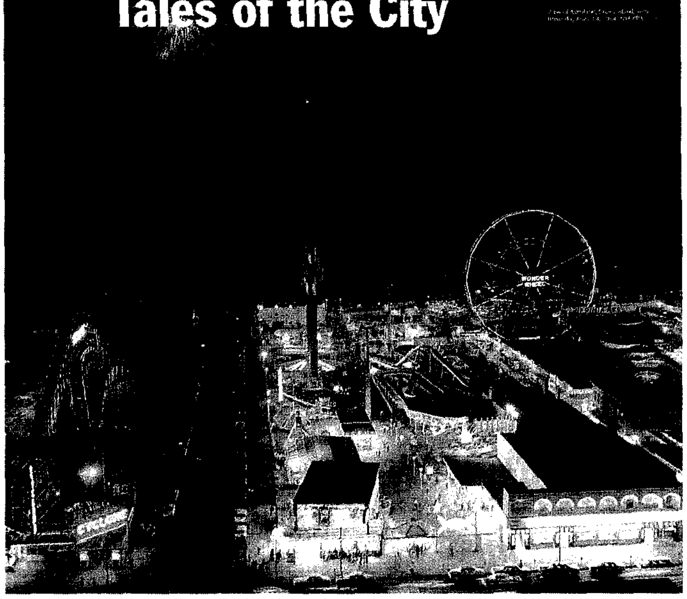
Tours

"Historic Roosevelt Island"—Learn the history of the place that was first "Minnahanock" (the local Algonquin tribe's name for it when they sold it to the Dutch) and then "Welfare Island" (where Mae West served ten days in jail for appearing in a play called *Sex*). 3/26 at 2:30; call 265-2663 for reservations and meeting place. $5, plus the $2.80 round-trip aerial tramway fare.

In Print

Tales of the City



The "streamlined, horizontally banded, strip-windowed aesthetic" comes in for brilliant documentation in *New York 1960*, and so does the city's vacillating spirit—from the optimism of Coney Island (above) to the fiscal woes of the seventies. (Monacelli; $125.) It is the splendid third volume (the first two were *New York 1900* and *New York 1930*) of a projected five-part architecture series by Robert A.M. Stern and several collaborators.

"New York, Old and New"—A 3/26 walking tour from City Hall, through the financial district, to Battery Park—the center of world capitalism and the Manhattan neighborhood that was settled first. Stops include Trinity Church, Federal Hall, Castle Clinton, Delmonico's, and Hanover Square. The tour starts at 1; call 439-1090 for meeting place. $9.

Grand Central Terminal—This tour is organized by the Municipal Art Society, which played a crucial role some sixteen years ago in the preservation of Grand Central. Learn about the design and hidden features of one of the nation's most important urban landmarks. Meet at the Chemical Bank Commuter Express on the main concourse on most Wednesdays at 12:30. Call 935-3960 for information.

Exhibitions

"Spiders!"—The American Museum of Natural History's new exhibition shows you how spiders travel, hunt, and reproduce, and examines their impact on popular culture. Games, videos, photographs, and interactive components are used to help the viewer understand how the spider uses its senses and perceives the natural world. The centerpiece of the show is a display of twelve live tarantulas from North America, South America, and Africa. 3/17–6/4, Central Park West at 79th St. (769-5310). Call the museum for information on upcoming special programs held in conjunction with the exhibition.

"Body Language: Jewelry and Accessories from the National Design Museum"—The museum's collection of jewelry includes approximately one thousand pieces, ranging from ancient Egyptian artifacts to work produced just recently. Built up through bequests from personal estates as well as donations from living designers, the collection is one of the few resources in the country for the study of the art of jewelry. This exhibition charts the links between jewelry and anatomy and documents changing societal attitudes toward the human body and and jewelry design. Through 9/3 at Cooper-Hewitt National Design Museum, 2 E. 91st St. (860-6868); Tues. 10–9, Wed.–Sat. 10–5, Sun. noon–5; $3, $1.50 for seniors and students; free on Tues. after 5.

"I Believe in Agitation"—The Morgan Library, in recognition of the hundredth anniversary of the death of Frederick Douglass, presents a selection of his letters. The documents on display are from the Gilder Lehrman collection as well as the library's own holdings. Through May 14 at 29 E. 36th St. (685-0008).

"Ladies' Mile: Emporia and Entertainments"—Shopping in the 1880s has been re-created by the Museum of the City of New York. The area bounded by Union and Madison Squares from Broadway to Sixth Ave. was the center of New York's fashion and social worlds from the late 1860s to the turn of the century. Using objects and images drawn from the museum's own collection, the exhibition brings back the clothing, accessories, and ephemera of the area's department stores, shops, restaurants, and theaters. Among the articles on display: a shirt belonging to Diamond Jim Brady, a gown worn at President Rutherford B. Hayes's inauguration, a little boy's suit from Best & Company, and combs, fans, jewelry, purses, and silver from Tiffany & Co. The museum is located at Fifth Ave. and 103rd St. (534-1672).

Sports

Basketball

The Knicks host Old Man Parish and the Hornets on 3/21 at 7:30. If Mourning and Johnson (apparently the only rebounders in Charlotte) can break New York's third-quarter-rally rhythm, the Knicks will have a hard time staying on top against the Hornets' perimeter-shooting three-guard lineup. No, *he* won't be playing when New York welcomes the Bulls back to the Garden on 3/28 at 8. And if he were, Horace Grant couldn't do anything for him from Orlando. What happened to all that talk of gambling debts and bad company? Is seventeen months the statute of limitations on superstatus-sullying, bone-headed underworld entanglements? Press-box weenies waxing about Michael Jordan returning to the game to rein in the hot-headed Young Turks who bring the playground to the hardwood have it all wrong. Ask Charles Barkley what he thinks about front-office bean counters fretting over the marketability of a game in which the players speak their minds about topics more controversial than soft drinks and sneakers. Welcome back?

Hockey

The New York Rangers host the New Jersey Devils on 3/22 at 7:30. Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Kids

Clowns...Rockettes

Children's Events

Acrobatic—"Pagoda of Chairs," "Jar Juggling," and "Dance of the Lions" defy some things we've come to expect—like gravity. *The Chinese Golden Dragon Acrobats and Magicians of Taiwan* are an eighteen-member troupe, its members family-trained since childhood to perform circus feats that are rooted in ancient Far Eastern traditions. They have appeared with Liberace in Las Vegas, and on stages the world over. 3/26 at 2. **Brooklyn Center for the Performing Arts at Brooklyn College**, near the intersection of Flatbush and Nostrand Aves. (718-951-4500). $10. Reserve. ●

Passover Prep—The premiere screening of a new live-action/animated video for families, "A Passover Seder" is a collaboration between Elie Wiesel and artist Mark Podwal. The matzoh moons and blooming Torah scrolls shown in the video are also on view in an exhibit of Podwal's work, "A Passover Haggadah." 3/26 at 1. Klingenstein Rare Book Room Gallery at **Hebrew Union College** Jewish Institute of Religion, 1 W. 4th St. (674-5300). ●●

Drumbeats—Rhythmic dances and music from Africa, the Caribbean, and South America will pulsate through the **Brooklyn Museum** on a day dedicated to celebrating the museum's newly renovated African-art galleries. 3/26 at 2. The Brooklyn Museum, 200 Eastern Pkwy. (638-5000). Admission is $6 for adults; children are free. ●

The Wonderful Wizard of Oz—L. Frank Baum's 1900 classic, retold with music, song, and dance in a nineties version, is called simply OZ. This time, the Kansas farm girl clicks her heels to a reggae, jazz, and R&B beat. **City Children's Theater,** Playhouse 91, 316 E. 91st St. (289-2900). 3/18 at noon and 3/19 at 11. (Performances at different times each weekend through April 23, except April 8 and 9, when there are no performances.) Tickets are $10 for children, $12 for adults. Reserve.

Big Top—**Ringling Bros. and Barnum & Bailey**'s self-proclaimed "Greatest Show on Earth" includes animal trainer Gunther Gebel-Williams, returned from retirement, and a motorbike act within a steel "globe of death." 3/15 at 7:30; 3/16 and 3/17 at 10:30 and 7:30; 3/18 and 3/19 at 11, 3, and 7:30; 3/20 and 3/21 at 7:30 at the Nassau Coliseum, 1255 Hempstead Tpke., Uniondale (516-794-9300). 3/23 through 4/30, 64 performances at Madison Square Garden, 2 Penn Plaza (465-6741); call for times. Ticket prices at all performances are $9.50 to $32.50.

Cue

Kim France
Editor

Barbara Ensor
Kids

Michael Giltz
Movies
In Concert
Dance

Linda Hall
The Mix

Manny Howard
Restaurants & Bars
Sports

John Leonard
Television

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Randall Short
Theater
Cabaret

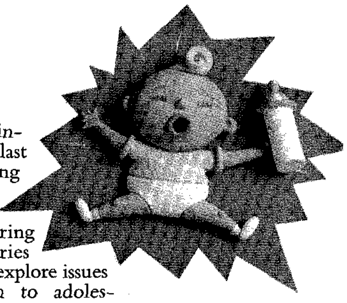
"Cirque du Soleil"—A mostly-for-adults circus whose theme this year is **Alegría,** Spanish for *jubilation*. Bring only children who are ready for contortionists and clowns who can be macabre. Tickets for the show usually sell out in advance. Performances begin March 30 and will run for at least four weeks. Tues., Wed., and Thurs. at 8, Fri. at 6 and 9:30 (except 3/31, when one performance is scheduled at 8), Sat. at 4:30 and 8:30, and Sun. at 1 and 5. Look for the big yellow-and-blue tent at Battery Park City, near the World Financial Center (952-1200). $8.75–$33.50 for children, $17.50– $48.50 for adults. ●

Fairy Tales to Music—A snappy musical-comedy version of Rumpelstiltskin, *Rumple Who* sticks with the original straw-into-gold fairy tale. Sat. and Sun. at 1. At least through April. **Thirteenth St. Repertory Company**, 50 W. 13th St. (675-6677).$5. *The Sleeping Beauty Musical* is director Bill Solly's latest. The story is seen from suitor Patchwork Prince's point of view. Oublietta, the popular forgetful fairy from a previous show, makes an encore appearance. Sat. and Sun. at 1. Through 4/2. **Wings Theatre**, 154 Christopher St. (627-2961). $6. Reserve for both shows. Geppetto's puppet is given life by the blue fairy in the Prince Street Players' version of *Pinocchio*. 3/18 at 1:30. **TriBeCa Performing Arts Center** at BMCC, 199 Chambers St. (346-8510). $12 for adults, $7 for children. Reserve.

Science Fiction Filmed—The International Children's Television Festival looks at "Best Buddies," weekends through 4/9. Bring one along to watch *Tiger,* a live-action Dutch short that addresses what to do when a younger brother's stuffed animal has gone AWOL—part of the 12:15 program; and *Leo and Fred,* an animated short from Hungarian and German filmmakers—part of the other program at 1:45. **The Museum of Television and Radio,** 25 W. 52nd St. (621-6800). Admission by suggested contribution of $3 for children, $6 for adults.

Big Apple Circus—"Grandma Meets Mummenschanz" introduces elephant comedy routines and the sly surrealism of soft shapes careening headlong through sawdust. The tent is pitched in Queens's Cunningham Park March 14 to 26; May 11 to 17 it's in Brooklyn's Prospect Park; May 19 to 23 in the Bronx's Van Cortlandt Park; May 25 to 31 in Staten Island's Wolfe's Pond Park; and June 2 to 11 in Brookville, New York, at Long Island University. For tickets call (307-4100) For information call 268-0055. Ticket prices range from $10 to $28.

If the Shoe Fits—Disney recording artist Norman Foote performs with puppets (he terms them "props with attitude") in a show of wit and occasional wisdom set to the music he is known for, a mixture of jazz, blues, and country. 3/25 at 11 and 2. Tilles Center for the Performing Arts, C.W. Post Campus of Long Island University, Rte. 25A, Brookville (516-299-3100). $12. ●



In Progress—Four winning scripts from last year's playwriting competition are part of the Sixth Annual Free Spring Staged Reading Series at **Tada!** The plays explore issues of special concern to adolescents—when to strike out on one's own, or coping with an alcoholic parent, for example. *Yesterday* and *Doing the Best We Can* are read by actors 3/26 at noon and 3/27 at 5. *November Spawned a Monster* and *Crushes* will be read 3/26 at 2:30 and 3/28 at 5. Discussions follow the playreadings. 120 West 28th St, 2nd Floor (627-1732). ●

Sing Out—Come hear choirs from around the city sing gospel songs and more at a "Youth Choir Sing-Off" 3/26 at 3 at the Brooklyn's Children's Museum, 145 Brooklyn Ave. (718-488-6260). Free with suggested $3 contribution. ●

"Radio City Easter Show"—Picture high-kicking on an enormous revolving turntable; a cast of 80, with the ones offstage usually involved in a costume change, a 36-piece orchestra belting out numbers like "Put a Little Spring in Your Step," and of course Irving Berlin's "Easter Parade." It must be Spring in New York City . Tickets are on sale for shows 4/8 through 4/22. Call for schedule. 1260 Sixth Ave., (247-4777) for information; (307-7171) for tickets. Tickets are $25 to $38.

"The Clowns and Kids Club"—Meet any Wednesday after school (through April 26) at the American Festival Cafe, overlooking the ice rink at Rockefeller Center, for a 125th-birthday celebration of sorts for Ringling Bros. and Barnum & Bailey Circus. 3/22, Clown College graduates perform and paint faces. 3/29, a Moroccan acrobatic troupe and acrobatic clowns perform. Everyone gets a circus newsletter and balloon, and circus treats are for sale, including cotton candy. Skating is $6.75 for children, $8 for adults. Skate rental is an additional $4. Fifth Ave., between 48th and 49th Sts.

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Instruction

Power Play

"Children, particularly in New York, know about danger, and they actually feel safer and more secure when they have a plan," says Karen Chasen, director of Prepare, Inc., which offers safety programs for kids. Last summer, for instance, an 11-year-old child who had taken the class reported a camp counselor at a sleep-away camp who tried to molest him; the counselor admitted to the wrongdoing and was fired. The program, Chasen believes, helped the child "pick up on the behavior pattern sooner than he otherwise would have." Kids are coached in confronting inappropriate conduct—sometimes from adults they already know. They're taught that they will be believed if they report such an incident, and that other adults are on their side.

The workshops also involve role-playing scenarios that range from standing up to a schoolyard bully who's after children's lunch money to warding off someone trying to lure them into a car. Boundary Awareness Training (BAT), for youngsters ages 5 to 12, is a two-hour session in which kids learn about their body integrity and about saying no when necessary. Stop Threat and React (STAR), a three-hour session, goes a step further to give children a chance to practice shouting and striking at a padded mock-assailant (see photo) and fleeing to the safety of a trusted adult. A Prepare, Inc., Kids' Safety STAR class for children 5 to 12 will be conducted March 26 from 9:30 A.M. to 12:30 P.M. at New Dance Group Studio, 254 West 47th Street (800-442-7273); it costs $50. Registration required.

BARBARA ENSOR

Photograph by Lauren Piperno; illustration by Richard McNeel.

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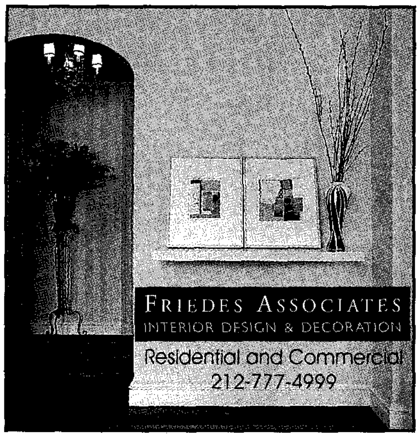
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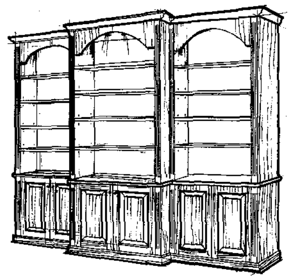

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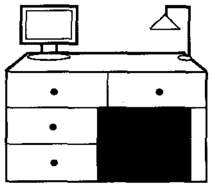

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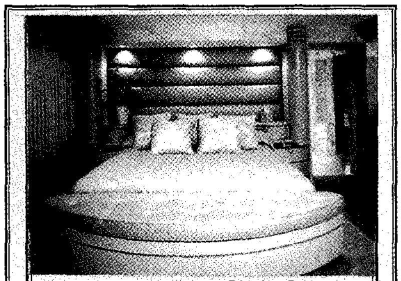

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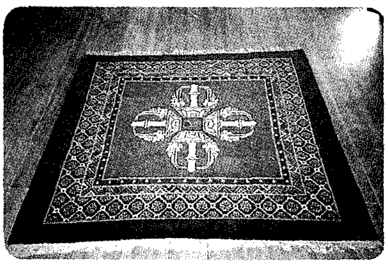

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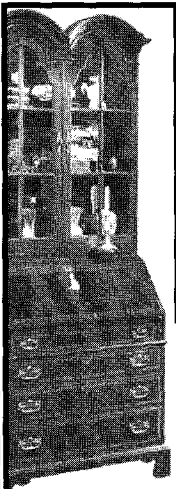

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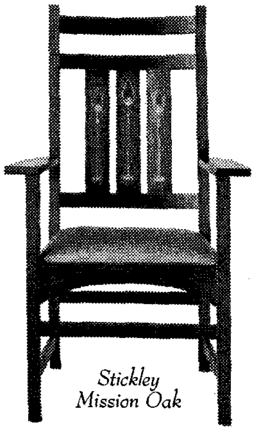

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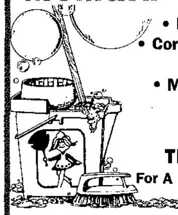

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A Real Catch—If you think all the good guys are taken, *you just found one. A sensi*ble and sincere guy with a great sense of humor; a 25-year-old, successful businessman, handsome, 5'10" and trim, a little shy. Enjoys skiing, movies, martial arts, boating, long drives and dining out. Seeks best friend, 18-25, Jewish, pretty, *educated, trim, down-to-earth and willing* to have fun. Nonsmokers only. Please send full photo and phone number. 6292 ✉

Widower, Active 80-Year-Old—Seeks companion with sense of humor - enjoys theater, movies, fine dining, etc. 6280 ✉ ☎

Heart Of Gold—With the body and looks to match (for the right man of course). Divorced, Jewish working mom, 41 years young, 5'5", brown hair/brown eyes - who still wants the chance to enjoy life - the good times and the bad, with a genuine, sincere and honest (no game-playing) man who is widowed/divorced, 38-50 years young. A man who believes that being a good friend/companion is important when building a relationship. You: 5'10" or taller and willing to give, not just receive. Note/photo. 6277 ✉

A Handsome, Successful, Kind—Attentive lawyer is not an oxymoron! Soon-to-be-35 (gulp), Jewish, fit, athletic, non-smoking, 6' barrister, seeks attractive woman of like attributes, 25-33. Must be bright, good-humored (ice cream doesn't count), and hopefully likes tennis, staying fit and summers in the Hamptons. Note and photo. 6147 ✉ ☎

Wanted: Black-Diamond Woman—To *ski the rest of this season - and all* future ones. You are 39-51, smart, independent and have a fine sense of humor. I am 59, a native New Yorker who lives in Manhattan, and am calling this ad in from Snowbird. I cranked my knee today, but will be able to ski when you respond. Note/photo. 6263 ✉

Coming Home—Attractive and accomplished, divorced Jewish woman (38, 5'7"), *returned from four years* working in Europe. Worldly and down-to-earth, fun and fashionable. Now it's time for what matters most - starting a family and Jewish home. Loves music, opera, art, languages, cooking/entertaining. Seeks single Jewish man with a yen for culture and a taste for Shabbat dinner. Note/phone/photo, appreciated. 6205 ✉

Single Mom—With teenagers... Having lots of fun, but want a date. Great cook, own home with Hudson view, well-traveled, cultured. Finished NYC Marathon five times. Loves career, outdoors. How about you? 6299 ✉ ☎

Last Month—On "Charlie Rose", John Cleese said the English would rather laugh than make love. Don't they go best together? Seeking someone to share both, maybe...and more. Am 43, bright, male, skinny, at least halfway fanciable, (212) and English. Please be slim, spirited and female. 6255 ✉

Wanted:—Beautiful, petite, slim blond female, 30-40, by handsome, athletic, successful and well-preserved 45-year-old - single, white Jewish male - for romance and more. Note/photo. 6216 ✉

Lanky, Witty, Attractive—Blue-eyed Jewish woman, 33, loves water sports, adventure travel, reading and politics. Seeks caring, curious, cultured Jewish man, 30-40, who will be my best friend and make me smile and laugh. 6171 ✉

Pretty Lady Doctor—Warm, sensitive, sincere, fun-loving with traditional values, seeks bright, professional Jewish male, 39-47, for serious relationship. Photo/bio/phone please. 6213 ✉

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You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th., New York, NY 10036. (212)852-7700

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Asian Male—Mid 30s, 5'6", seeks a white female, 30s, for serious relationship. Photo/note. 6237 ✉

Nice Jewish Guy—Warm, attractive, successful professional, 44, 5'8", with good values and many interests, would like to meet a sincere, intelligent, attractive, marriage-minded Jewish woman in her 30s. Photo, if available. 6192 ✉ ☎

Renaissance Man—Wishes to become family man. 41, tall, good-looking, fit, successful professional, accomplished musician, great sense of humor, passion for music, art, NYC. Seeking female counterpart, 28-38. 6284 ✉ ☎

A Woman Of Substance—Looking for a man of independent means, 40+. Health/fitness oriented, 5'6", 130 lbs, nonsmoker. I love to boogie. Note/photo. 6203 ✉

Just Browsing, Right?—Tall, striking sailor, 44, seeks - sincerely - lovely, literate mermaid - or nearly - of interests eclectic, for footloose adventure, connection electric. C'mon, don't be shy - photo, please, with handwritten reply. POB 245, Bay Head, NJ 08742

Can Desert Hearts Bloom—In Brooklyn Heights? Attractive gay woman, PhD professional, 49, enjoys hiking, reading, wilderness; looking for that special someone. Send photo and letter. 6286 ✉

Are You Special?—You are 5'8", thin, 45ish, love theater, country drives, travel and dance. I am 50ish, 6'3", 190 lbs, world-traveled. Would love to meet you. Photo a must. 6316 ✉

Financially Secure, Tall—Fit and trim, successful executive, 50ish, seeks young lady, late 20s-30s, with traditional values, for marriage and to start a family. Send photo and note. 6228 ✉

Selfless, Devoted, Caring—Divorced, white Jewish male, 42, 6'1", brown hair, blue eyes, 175 lbs. Enjoys dining, sports, and other entertainment, especially unstructured time. I am financially secure and live with my son. Looking for attractive, well-built, demanding, high-maintenance, financially secure woman, 35-55. Nonsmoker preferred. You have the nerve to answer this ad, so tell me what you want. You may just get it! Photo/note/phone. 6300 ✉

Full-Figured West Indian Woman—41, seeks marriage-minded companion, 40-60, race unimportant. Photo. 6196 ✉ ☎

Physically Fit, Thin Woman—Enjoys hiking, biking, skiing, listening to music and many other things. Seeks fun, intelligent male, 30s-40s. Note/phone. 6248 ✉ ☎

Smart, Sincere, Handsome—35, 6', successful/romantic blond, enjoying tennis, skiing, travel and more - seeking an attractive/slim female with similar chemistry. Note/photo/phone. 6254 ✉

Wealthy Manhattan Photographer—49, semi-retired male. Wishes to meet fun lady artist or model (30-45), or other non-9-to-5 welcome - for love and marriage. Interests include film, music, travel and casinos. Photo/phone a must. 6244 ✉

Slim—5'7", light skin, brunette, 30s, hazel eyes, good heart, educated, seeks comparable. Photo. 6006 ✉

Strictly Personals Helps Out!

Were you at the New York Magazine Party on Feb 16th at the Copa?

We got a letter from a man who made great eye contact with a woman, but never asked her to dance! Now he can't sleep at night, so the Strictly Personals staff has come to the rescue.

She: About 5'5", medium-length chestnut-colored hair and a slight tan. Slim build, wearing a light-colored dress, perhaps beige.

He: 5'8", short dark hair, olive skin. Wearing a dark jacket and a dark grey shirt without a tie.

If you are the woman of this very nice man's dreams, and if you want to dance or maybe have a cup of coffee, write to:

New York Magazine
2 Park Avenue
New York, NY 10016
Attention: Copa Party

International Entrepreneur—With Marcello Mastroianni looks, 5'11", slim, late 40s, self-made, with spirit, warmth and sense of adventure, seeks a woman of beauty and substance, to share loving and committed relationship. Photo. 6219 ✉

Emotionally Available—Spiritually awakened, attractive, warm, generous, caring, witty, bright, funny and easygoing male. This successful entrepreneur, 5'9", trim, fit, nonsmoker, seeks a 45-plus, warm, open, fun-loving kindred spirit with a matching sense of humor - a person who is at peace with herself and passionately alive - one who doesn't take it all too seriously - to be a best friend and lover, and share life's great adventure in harmony and good will. Please, photo and note. 6235 ✉

Handsome, Educated, Successful—Writer with engaging bicoastal life, 38, very fit, youthful and optimistic, hoping to meet highly creative, intelligent, beautiful woman, 26-35, who is already happy with her life but is looking for a loving, committed man to complement it. Note/photo/phone. 6298 ✉

Tall, Dark, Handsome Attorney—47, 6'2" 185 lbs, full head of hair, ex-model, divorced (no children), seeks tall, slim, attractive female professional, with no dependents, for possible long-term relationship. Animal lover and/or sports fan a plus. Note/phone/photo a must for reply. 6258 ✉

Handsome—Professional male of 37 seeks caring female. POB 484, NY 11374

Look! Up In the Sky!—Is it married? Is it psycho? No, it's...Singleman! Mild-mannered 31-year-old professional at a metropolitan film production company. Handsome! Adorable! Jewish! Muscular! Singleman! Able to leap StairMasters in a Single bound. I can see through lead - but I'm not seeing a bright, articulate, beautiful woman, 24ish to 30esque. Wonderwoman, join me in the quest for truth, justice and brunch on the Upper West Side. 6303 ✉ ☎

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

A Special Professional Jewish Male—Sincerely appreciates a kind, loving, caring female, to 39, with qualities that build toward a happy, lasting marriage. Photo appreciated. 6191 ✉

Girlfriend Wanted: Experience Preferred—Great emotional benefits. Excellent chance for advancement. I'm a smart, funny, handsome romantic, 6' (if stretched an inch), direct, communicative, athletic, Jewish, accomplished writer (nonfiction) and sports editor. My passions include travel, movies, white-water rafting, folk music. I'm as fit and playful as any 29-year-old (though some sort of clerical error puts me at 43). You're an exceptionally smart, beautiful, independent, sensitive, spirited, supportive, physically and emotionally fit woman who comes equipped with a unique set of passions and preferences. Ideally you're 30ish, Jewish, curvaceous-ish, with a well-developed sense of humor. Partnership desired. All qualified applicants considered. Note/recent photo/nonsmoker please. 6169 ✉

Seeking INTP/INFP—Male, 35 plus, of Myers Briggs. Photo. 6036 ✉

Perfect Male—Famous 39-year-old inventor with Kevin Costner looks, lives the American dream. Indulge my fascination for beauty and I'll show you the perfect male. Model or actress favored. Photo. 6200 ✉

Downtown Interior Designer—39, attractive, 5'7", size 14, intelligent, quick-witted, city/country mix. Seeks single white male, 35-48, for committed relationship. 6223 ✉ ☎

Ex-Model/Nurse—Forty minutes from Manhattan lives a warm, fun, sensitive blond, 5'8", 120 lbs, blue eyes, who is looking for an honest, sensitive professional (45-55) for a committed relationship. Note/photo. 6206 ✉

Attractive, Independent Woman—Past 45 but still young at heart, seeks mate. A romantic bent and eclectic interests are good. A sense of the absurd a must. Note/phone, please. 6236 ✉

Playful But Serious—Good-looking, 38-year-old professional, sensitive, fit, funny, Jewish (nonreligious) - enjoys tennis, blading and waterskiing. Seeks pretty, fit, fun, down-to-earth, educated woman, 28-40. Note/photo. 6190 ✉

Endless Summer Fun—Of beaches, boating, bicycling, barbecues, beer, travel, movies, hanging out. Seeking, single nonsmoker, cute, thin, 35-40, marriage/family-minded Manhattanite male to share a lifetime of summers with me - 38, pretty, petite blond. Photo. 6267 ✉

Handsome, Fit And Available—Christian professional, very successful, seeks model-type woman, age 20-35, with multiple interests, for friendship and romance. Expect the best! Note/photo. 5951 ✉

It Happened Through New York Magazine's Strictly Personals...

Happy New Year!

My wife, Meryl, and I want to thank New York Magazine for bringing us together. We are happy to inform you that we were married on February 19th, 1995 at the Water's Edge.

We met through your November 15th, 1993 issue. Meryl placed a beautiful New Year's Eve invitation in the Personals, an invitation that I certainly could not resist. We met on December 3rd, each of us sitting in a restaurant for twenty minutes side by side, not realizing the other was already there. Fortunately, we both finally had the sense to speak up. We have been inseparable since.

Our New Year's was as wonderful as her invitation suggested. Her ideal New Year's, that she described in her personal: "At home, CD 101.9 is playing softly, dinner by candlelight, dessert by firelight, a slow dance, a kiss, and...", was exactly the evening that we both fantasized and wonderfully lived out. The "and..." will be the celebration of the rest of our lives together.

I could not have met a woman so perfect for me. She is loving, kind, bright, beautiful, patient, fun, romantic, a joy to spend every day and night with. Equally wonderful is bringing together a family of her two children and my two boys. We are a family of six with the brightest future ahead of us.

Again, we thank you for creating our beginning and helping plan our future.

Sincerely,
Ben Horlick
Meryl Fishbone Horlick
New York, NY

Employee Benefits

One year ago, as a new employee of New York magazine, I was surprised to find out that three of my co-workers had met their mates through the New York Magazine personal ads.

Occasionally, I looked through the ads in New York Magazine, daydreamed for a moment or two, and then quickly moved on... They couldn't possibly work for me. Then, one day, feeling I had nothing to lose, I went for it and placed an ad.

And he answered.

Today, one year later, we are still together. As I head to work each morning, I thank my lucky stars for New York Magazine, which not only pays my rent but is also the instrument through which I met the man of my dreams.

Lisa Halotek
New York, NY

Dynamic, Special Lady—5'2", nice figure, CEO of successful company, pretty, smart, energetic, down-to-earth. I am 50 but look much younger, love travel, outdoors, theater and the right person to share romantic times. You must be successful, attractive, 45-55, good physique and have a wonderful zest for life as I do. Photo and phone a must. 6180 ✉

Very Successful Businessman—Desires extremely slim, attractive Christian woman, under 33, to share fine dining and NY night life. I am 45, 5'10", Jewish, slim and very handsome. Photo. 6278 ✉

Sweet, Fun And Sexy—Very pretty CPA, 28, 5'9", thin, seeks professional, athletic, 6' plus, 26-35, white, nonreligious, funny, outgoing guy. Note/photo. 6245 ✉

I'm Not Perfect—But I know in this world I'm perfect for someone! Who knows?... You might be the woman whose kind heart and unbelievably beautiful eyes, perfect the start of something wonderful. Wealth okay, children a plus, warm smile essential! Note and photo please. 6232 ✉

Single Lady Wasp Seeks Gent—45-55, who is honest and sincere, with style and class, for friendship, cultural pursuits, etc. Photo/phone. 6247 ✉

Attractive Jewish Businesswoman—50, with great personality and interest in travel, theater, music, seeks a professional gentleman or businessman, 55-62, for serious relationship. 6168 ✉

Good Things Come—In small packages. 5'3" long, slender, stylishly wrapped female professional, 34. Warm heart, keen mind, quick smile, appealing looks. Enjoys reading, writing, walking, talking, listening, discovering. Seeks caring, genuine, intellectually curious man to share sunny and rainy days, the patter of little feet (paws to start). Photo, please. 6209 ✉

Gorgeous Model Type—Sexy, sophisticated, warm, caring, 34, nonsmoking, seeking very successful and handsome, cultured, tall, nonsmoking, marriage-minded gentleman. Note/photo a must. 6181 ✉

Pretty Female—43, 5'10", slim, seeks tall, handsome, successful, 40s man for romance. No drugs. Photo. 6256 ✉

Down-To-Earth Afro-American—Health professional, 42, 6', loves jazz, travel, outdoors, theater. Seeks attractive, intelligent woman with similar interests. Race unimportant. Note/phone. 6253 ✉

You And Me—You: pretty, nice, down-to-earth, likes city life. Me: handsome, tall, 45, Jewish. Let's talk. Photo. 6174 ✉

Tall, Handsome Dentist—36, Jewish, athletic - enjoys sports, movies, animals, music, reading. Would love to meet sweet, pretty woman, 24-35, for friendship and more. Note/photo/phone, please. 6270 ✉

Lady Seeks Man—50-65 only, humor, passion and adventure for life. 6220 ✉

Alluring—Woman, 35, 5'6", green-eyed brunette. Exciting, spiritual, beautiful, slender, fit, fun-loving, lovable, cultured professional. Desires: handsome, educated, fit gentleman, successful, humorous, generous, 30s-40s, 5'10" and up, Jewish/Italian. Letter/photo desired. 6295 ✉ ☎

Stacked, Stylish, Non-Waif—Pretty, professional, single black female, 31, romantic pragmatist, earthy intellectual - loves Soho, London, Hamptons, fine dining, good wine, modern art and films. Seeks similar guy, 30-40. Race open. Humor a must. 6212 ✉

They are about to
pass on the street.
She glances at him ...
and looks away.
He glances at her ...
and looks away.

Finally,
their eyes meet...

...as they walk out of
each other's lives forever.

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Imagine Me—Pretty blue-eyed blond, 5'6", early 40s, Jewish professional woman who is fun, creative, warm and sensitive. Imagine you - cerebral yet sexy, kind, energetic, previously married man, 39-55. Let's fall in love again. 6227 ✉ ☎

Savvy, Energetic Female—37, 5'6", Jewish, NJ, MBA, with a zest for life. I enjoy outdoors, movies, spirituality and more. You are a 35-42, professional Jewish male, willing to share... Together we can enhance one another and build our own experiences. Note/photo. 6246 ✉

Beautiful Writer—Long dark hair, blue eyes, 5'7", mid 30s. Zest for life, warm heart, sense of the absurd. Loves music from Chopin to rock, travel, film and the media. Seeks interesting, accomplished, kind man who likes to cuddle. 6257 ✉

Make Our Dreams Come True—Very pretty, petite, intelligent, lively Jewish executive - loves music, travel, tennis, cooking. Seeks good-natured, educated Jewish man, 33-45, who's fit, witty, and sharp, to share enchanted evenings and fun-filled days. 6241 ✉ ☎

Handsome, Attractive—Single white male, 32, 5'9", athletic, intelligent and honest, this warm, soft-spoken gentleman who is emotionally and financially secure, would like to meet an attractive, special woman, 27-34, with similar qualities, who enjoys the outdoors, dining, movies and good conversation. Looking for a relationship with that special someone. Westchester/CT. 6307 ✉ ☎

Attractive, Fun, Adventurous—Catholic, 30, female, college-educated professional - seeks professional white male, financially secure, for romance, fun and possible long-term relationship. Note/photo. 6288 ✉

Attractive Widow—70s, Westchester resident, loves NYC; to share dining, concerts, travel with warm, erudite man. 6224 ✉

Make My Dreams Come True—29-year-old Jewish female, pretty and petite, animal lover, seeks someone who enjoys theater, dining out/eating in, traveling - with a good sense of humor. Note/photo/phone. 6273 ✉

Me:—Attractive female, 5'7", blue eyes, brunette, 33, Jewish, MBA, funny, sarcastic, Yankee fan, loves alternative rock and happy hour! You? Note/photo please. 6167 ✉ ☎

Welcome Spring—Warm, wonderful, winsome Jewish widow seeks sincere, secure, sensuous swain, 58 plus. 6266 ✉ ☎

Good-Looking, Hardworking Guy—5'11", 180 lbs, with brown eyes and black hair - in search of a good-looking, natural girl with a sweet, compassionate way about her, 30-38. Note/photo, please. 6238 ✉

Desperately Seeking—Emotionally intact Jewish male. Me - 27, slim, attractive, playful. You - witty, professional, sincere, open to commitment. 6282 ✉

Gay Wife Wanted—Good-looking, successful, 100-percent closeted, 34, gay, white Jewish male seeks feminine, closeted wife. Please be pretty, sweet, mentally very fit. Marriage and family. Religion not important. Photo preferred and will be returned if requested. Age 25-32. 6229 ✉ ☎

A True Classic—30-something, charismatic Wasp, a natural beauty, seeks straightforward, no-nonsense man, 40ish. Must be financially/emotionally stable and appreciate arts. Note/photo/bio. 6230 ✉ ☎

True Companion—Pretty, positive and bright, 44-year-old divorcee, no children, 5'4", 110, looking for a good man who'll be my friend and maybe more. If the glass is always half full for you - write. Photo would be nice. 6204 ✉

Weekend Dad—50, company president - interests include theater, movies, hiking, reading and country inns. Looking for a committed relationship with an attractive, intelligent, kind woman, 30s-40s. Note and photo. 6184 ✉

Let's Savor The Moments!—Vibrant, shapely, sensual, good-looking, romantic, athletic and slightly irreverent professional lady would love to orbit with a warm, witty, tall, fit, articulate and successful voyager, 58 plus, whose boundless curiosity and joy in living parallels my own. Nonsmoker. Note/phone/photo. 6262 ✉ ☎

Springtime/Lifelong Romance—Warmhearted, handsome Jewish male, 6', trim, athletic, Ivy MBA, seeks sexy best friend - slim, buxom, 27-37. 6281 ✉ ☎

Tall Blond, Former Model—Businesswoman, 40s, divorced, no children. Loves country/city life, travel, family, kids and dogs. Seeks attractive, successful, nonsmoking, sincere man, 48-58, for mutually enjoyable relationship. Note/photo. 6309 ✉

Strictly Personals

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Porcelain Skin—This tall, dark-haired, beautiful professional, 30, seeks tall (over 6'), well-educated, sincere, professional male counterpart, over 30, for serious relationship. Photo/phone. 6239 ☒

Stylish Auburn Beauty—Excellent figure, blue-green eyes, extraordinarily young-looking female, 43, committable, communicative, loves children, enjoys sports and exercise - seeking nonsmoking, Jewish, young 39-49, stylish, very fit, handsome, available, successful male to build our life together. Photo. 6161 ☒ ☎

My Teddy Bear Is Wearing Thin—Haven't found his replacement yet. I seek an athletic man in his 40s-50s, who's slim, has a great sense of humor and a passionate nature. He's confident, laid-back, happy with his career and really upbeat. Most of all, he's honorable and kind. He'd be happy to meet a woman who's beautiful, bright, very athletic, slim and sexy, in her mid 40s. I love arts, theater, music and travel, and can hold my own in any setting (so can you). Kids a plus (I've got two). Note and photo appreciated. 6234 ☒

Catch Me...If You Can—Tall, athletic female artist, 35, seeks tall - 6' and above, sensually cerebral soul mate with a sense of adventure. Interests should include working out, travel, art and music. Photo/note, please. 6304 ☒

Sophisticated, High-Level Exec—Lady, 5'6", 125 lbs, blond, loves tennis, skiing. Seeks man of same caliber, 46 plus. Nonsmoker. NJ/NY. 6165 ☒ ☎

Very Pretty, Slim And Curvaceous—Professionally successful woman, seeks intelligent, handsome, kind, tall, successful man over 30. Photo please. 6178 ☒

Blond, Tall Widow—Seeks warm, witty man, 60 plus. 6221 ☒

I Prefer Clark Kent To Superman—Pretty, slender brunette, 5'3", educated Jewish lady, 32, seeks professional Jewish male, 30-45, couch potato, a kid at heart - to share life. Animal lover a plus. Note/photo. 6217 ☒

High Heels To Hiking Boots—33, warm, witty, slim, professional Jewish woman, 5'4", who is beautiful inside and out, seeks nonsmoking, intelligent, successful Jewish man, 30-39, for happily ever after. 6249 ☒

Dashing Asian Gentleman—Trim, 5'9", 40s, into skiing, beaches, European travel, boating, fine dining...seeks trim lady, 30s, for adventure/romance and beyond. NYC photo. 6279 ☒

Sassy And Sexy—Confident Jewish beauty, tall, thin and glamorous, seeks extremely handsome and successful, athletic, tall, Jewish, sophisticated MD/lawyer/business tycoon with a strong physique of body, mind and soul - ready for the real thing. 30-40. Winners only. Photo a must. Note please. 6294 ☒

Is There Not A Real Man Left—In this sick world, who could love a 49, sporty, sexy healthy woman? Photo/phone. 6046☒

Head-Turning Blond—5'5", 125 lbs, slim and sensual, 40s, Jewish, enjoys dancing, tennis, movies, theater and travel. Seeks professional Jewish man (40-55), who's emotionally secure, has a great sense of humor and can commit to a relationship. 6162 ☒

Pretty, 5'3"—Beautiful dark eyes, short dark hair, attractively built, divorced Jewish female with spirit, seeks male, 45-55, who likes to swim, sail, bike, read and converse. Note/photo/phone. 6179 ☒ ☎

Unique Woman MD—Very attractive, slim, warm, upbeat, Jewish, 45, seeks special man to share good life. 6188 ☒

Sweet, Beautiful, Charismatic—Single Jewish female with charm, seeks Jewish male, 38-45, who has good heart, style, is successful, happy, loves good conversation and great desserts. 6306 ☒ ☎

More Colorado Than Catskills—Late-20s Jewish male, 5'9", very attractive, attorney, seeks Taoist, fit, outdoorsy woman of substance. 6194 ☒

Very Attractive Female—Seeks male counterpart (except taller). You: great looking, 40-something spiritual seeker, with social conscience, sense of style and strong sensuality, 5'9"-6'2". Me: sleek size 6, 5'3". Note/photo. 6305 ☒

Publisher, 40s—Seeks pretty co-author to write life story, "tripping the light fantastic between romance and reality." Chapters: Christian living, town and country, horse and hound, indoor/outdoor sports, arts and letters, kids? Send cover photo, precis. 6175 ☒

Renaissance Woman Seeks Man—Is your home filled with music, art, stimulating conversation? Do you love outdoor sports? Are you passionate and have a sense of humor? Are you searching for a beautiful, sensual, cultured, intelligent, athletic, successful, affluent and happy woman with many dimensions (including a great cook)? You could be 50s, tall, handsome, affluent and interesting. Please send photo and a message. 6251 ☒

My Luckiest Day—Is when I meet you. I am a male attorney, 6'2", 47, a smoker and a loving, decent and smart person. If you are a kind, pretty and gentle woman who wants love, marriage and children, let's meet and both get lucky. Note/photo. 6185 ☒

Seeking Someone Special—Pretty, successful, petite redhead, late 30s - likes reading, skiing, movies, travel. Looking for an attractive, intelligent, caring man, 38-45, for committed relationship. Note/photo appreciated. 6214 ☒

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SEND

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Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
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New York, New York 10163-4600

Let's Pick Tulips Together—Successful, creative man, 43, good-looking, good heart, great shape, seeks a woman who is intelligent, passionate, slim, who loves to laugh and is ready for a lasting friendship. Note/photo. 6211 ☒

Beautiful Blond—32, 5'7", thin, professional, funny, athletic, sincere, Catholic. Seeking man, 30-40. Note/photo a plus. 6225 ☒

Svelte, Savvy, Sunny Sportswoman—Searching for smart, warm, sophisticated, fun-loving man to share - everything. Please be 48-60, over 5'10", and generous of heart and spirit. Note/photo. 6170 ☒

Romantic Manhattan Cinderella—Dreams of a smart, athletic Prince Charming, 46-54, with whom to share a wonderful, fun future. 6291 ☒ ☎

Attractive, Very Funny, Clever—Divorced Manhattan woman, artist/writer, well-traveled, finds every day a wonder. I'll bake a pie for a bright, Jewish, 45-55ish man over 5'9", who has a kind and worldly wit. Enjoy all the arts, science, photography, nature, flea markets, city/country. Healthy lifestyle a must. Letter/photo/telephone. 6173 ☒ ☎

Hello, New York!—My career brought me here - you could make me stay. 41, divorced, white, petite lady, redhead, nonsmoker, seeks 40s, well-rounded guy for romance, NYC, movies, theater and the future. NY/NJ area. Photo. 6160 ☒

Nick Looking For Nora—PBS show Research Coordinator/CUNY media professor/publishing critic, 5'11", 40ish, happy, funny, caring, seeks amuseable and/or amusing, tall, leggy, striking (looking) soul mate. Note/photo please. 6195 ☒

Mutual Reverence—Sincere, loving, creative, professional, single mom (5'11", thin, 38, Westchester, 5-year-old) seeks man of depth who enjoys self, work, others, positive attitudes and is secure enough for serious home, fun, travel, life. Kid(s) a plus! 6242 ☒ ☎

Traditional Jewish Male—Dentist, 35, tall, good-looking, sensitive, financially secure, committed to family, friends, active in Jewish community. Seeks attractive, intelligent, professional, sweet, traditional Jewish woman for love, marriage and children. Photo please. 6177 ☒

Well-Established—45, 5'9", handsome Jewish professional - wants to capture the heart of a special, easygoing, romantic, cultured lady under 38. Photo. 6193 ☒

Great Guy—Handsome, successful MBA, sophisticated, 40 (looks much younger), Christian (you needn't be), 5'11", 165 lbs, who is open, honest, communicative and passionate. I seek a pretty, intelligent, sensitive and affectionate woman in her upper 20s-mid 30s, who takes great care of herself and has a good disposition. Note/phone/photo. 6233 ☒

Curly-Haired, Long-Legged Skier—Mid 30s, jazz enthusiast, with fabulous sense of humor, seeks kind, tall, physically and financially fit Jewish man with nice smile, to enjoy yearly transitions from slopes to beaches. Photo optional. 6187 🖂

Bouley, Pagliacci, Mel Torme, Aspen—Pretty brunette, 35, seeks kind, refined man to share a fun future. 6283 🖂 ☎

Blond Texas Beauty—Now NY VP, seeks terrific guy to round out life. Should be 45-58 years, tall, successful, honest, healthy and seeking a permanent relationship. Smokers or workaholics should not respond. Photo/note. 6197 🖂

Urbane, Sexy Male—Handsome, Ivy grad with dynamic career, humor and great joie de vivre, seeks lively, bright, nonsmoking, stylish woman, 30-early 40s. Photo/phone. 6199 🖂 ☎

MD—Highly successful surgeon, GQ type, 40, 6'1", 165 lbs, athletic, generous, multilingual, seeks exotic model or model-type - with dancer's legs, 26-34, 5'8"-5'11", adventurous, sensuous and cultured. Photo assures reply. 6231 🖂

Gorgeous MD—41, seeks stable relationship with a gentleman, preferably an MD or other professional, late 30s-late 40s. Note, photo and phone. 6218 🖂

Herpes, Truly Beautiful—Artistic, spiritual/sensual, Jewish, 49, for loving, handsome, normal weight. Photo. 6198 🖂

Win Free Ticket To BAM—And me as companion. Must be white, professional, straight male, 38-52, to play. Note/phone/photo, please. 6207 🖂

Pianist And Martial Artist—30s, seeks female. I love travel, the beach and laughing. Note/photo/phone. 6272 🖂 ☎

Crazy For You—Looking for best friend and lover to fall head-over-heels in love with. Romantic man, 40, 6', 175, athletic body, marriage-minded, cute face (with a dimple), beautiful bald head, caring heart, affectionate, easygoing, fun-loving, stable, nonsmoker. Loves beach, boat, sports, travel, dining and more. Please - photo a must for reply. 6250 🖂

Unforgettable, Incurable Romantic—Seeks kindred spirit. Unspoiled, stylish, vibrant international consultant desires charismatic man, 35 plus, with integrity, intellect, imagination, to share passion for music, museums, foreign films, dining, sports and the freedom to be. Photo. 6210 🖂 ☎

Lady Of Style, Sophistication—Very pretty, 5'7", seeks a financially secure gentleman in his 60s, who enjoys health, traveling, theater, the good life. 6293 🖂

Seeking Marriage, Family—Single white male, 47, never married, seeks determined female, 28-39. Note and photo. 6033 🖂

Post-St. Paddy's Special!—Cute, petite blond, blue-eyed, well-educated, Catholic professional female, 35, with Irish roots, who enjoys skiing, biking, beach and simple times, seeks attractive, smart, stable, sincere, established man, 32-41, with similar background and interests, for friendship - possibly more! Photo/note. 6301 🖂☎

Gay Woman—Wasp, 42, attractive, bright, athletic, cultured JD - classy, vivacious and feminine, loves the arts - Mozart to Bellini, Van Eyck to Rothko, and outdoor sports - biking to x-country skiing. Seeks equal: successful, self-assured, 33-48, as easy in silk as in jeans. Taste for '86 Montrachet a plus. Sense of humor, spirit of adventure and passion for life de rigueur. 6159 🖂 ☎

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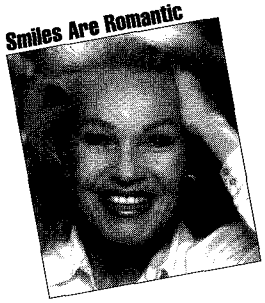

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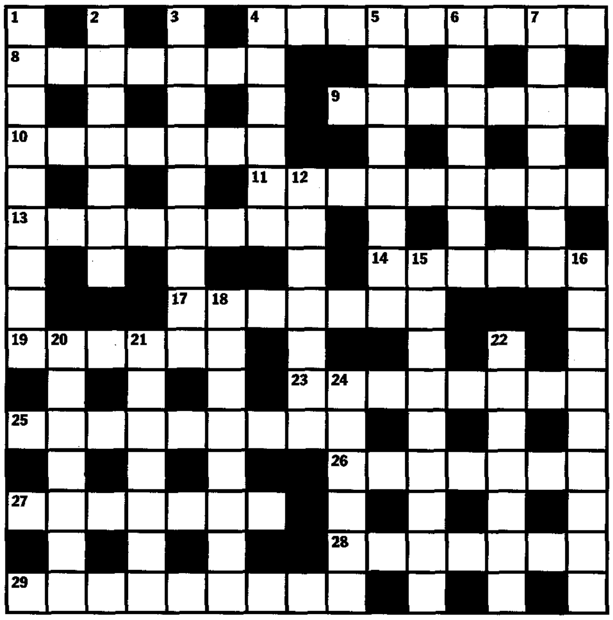
'Sunday Times' of London Crossword

ACROSS

4 Financial agent's office? Is in favour of office in the church. (9)
8 It's striped and seen to tear around in outer space. (7)
9 Thinking something seen on April first is funny. (7)
10 Ring to get hold of me? In retrospect, it's a hindrance. (7)
11 Overblown border with flowers in columns. (9)
13 Has shiny spots and sharp pain, having been run over by toboggan. (8)
14 Good opening line to incomplete article, for spread. (6)
17 Rigging used by sailor returning after a row. (7)
19 Be sparing in use of open-weave fabric from Petershead. (6)
23 Bizarre details about duck put in quarantine. (8)
25 Lady of the lake. (9)
26 Walter's dissipated—good for nothing! (7)
27 Spirits? See footnote about customs. (7)
28 Design in torn clothing. (7)
29 Cows just seen in marshes. (9)



DOWN

1 They value animals carrying gold abroad. (9)
2 Horse-man out East? (7)
3 One stone from pile of stones seen to collapse on Marines. (9)
4 Gemstone taken from ring first placed in funeral fire. (6)
5 A camping disaster in a military operation. (8)
6 Dish Rex is to turn to. (7)
7 A big rodent—but there may be a cat near! (4-3)
12 Charming rustic home improvements ruined by apprentice left in charge. (7)
15 Article is made practical. (9)
16 Worn by former premier coddling nasty cold? (9)
18 Father turned up with one of his ilk, it's understood. (8)
20 The downfall of a barber. (7)
21 Coming out and is going to court, we hear. (7)
22 The rest, unfortunately, require permit to fish. (7)
24 Pipes from one vessel inside another. (6)

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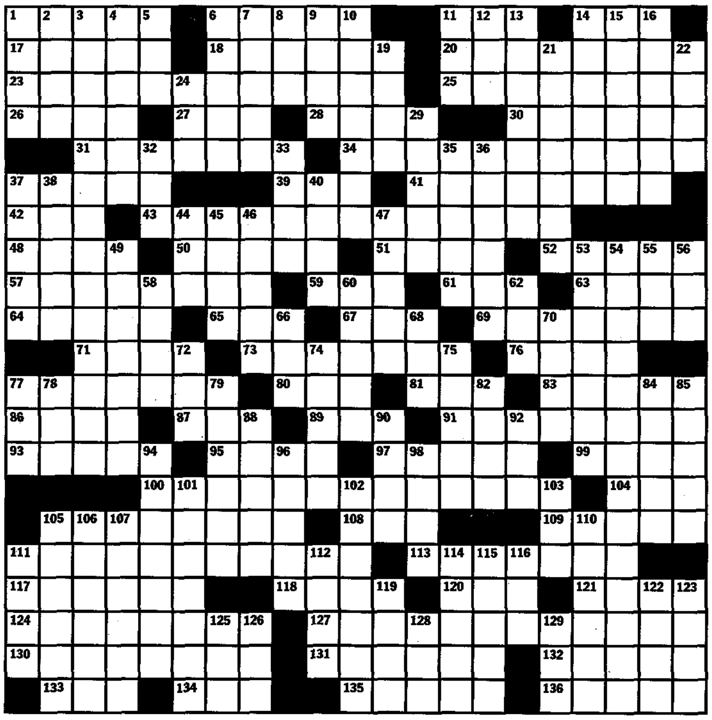
'Oscar Firsts': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Cigarette lighter
6 Make —— at (try)
11 Second Mrs. Sinatra
14 State C.E.O.
17 "With this ring —— wed"
18 Will Rogers prop
20 Drew off liquid, in a way
23 Co-winner in the first Oscar tie
25 Oil-conveying channel
26 Wage-deduction law: abbr.
27 Rainy-day rarity
28 Business-letter addressees
30 Fervor, British style
31 Kind of number
34 First winner of two consecutive Oscars
37 Washday trademark
39 Need a doctor
41 Anonymous
42 Tolkien creature
43 First Oscar-winning biography, with "The"
48 Oscar-winner Kazan
50 "Pagliacci" hero
51 Bobby-soxer
52 Valuable weasel
57 Forefront
59 Lah-di- ——
61 Approved vitamin amt.
63 Former shahdom
64 Washstand pitchers
65 San Francisco hill
67 Periphery
69 Does zigzag skiing
71 Caroler's word
73 Hitchcock's first Oscar-winner
76 On the briny
77 Grew up
80 Oscar-winner Ameche
81 Gremlin
83 Mideast dry measure
86 Oscar role for 34-Across
87 Mouth muffler
89 Bankroll
91 Human resources
93 Joins metals
95 More than big
97 Walking —— (euphoric)
99 Ancient capital of Japan
100 First Oscar-winning supporting actor
104 Yang's opposite
105 Secretive plotter
108 Actress Thurman
109 Emulated Marceau
111 First Oscar-winning actress
113 Leisure activity
117 Will subject
118 Informed about
120 Fiji island group
121 Dresden's river
124 Plated, as flatware
127 Katherine Hepburn's first Oscar film
130 Showing scorn
131 Followed as a result
132 "Puff" snake
133 Hockey great
134 Classifieds
135 Cher's ex
136 Zelda Fitzgerald's maiden name

DOWN

1 Rile
2 Longfellow's bell town
3 First Oscar-winning song
4 Lebanon trees
5 Not him
6 Highway to Alaska
7 Brazilian dance
8 Refrain syllable
9 Put-ons
10 Certain bacteria
11 Cleo's undoing
12 Seven, on a sundial
13 Attire
14 Oscar-winner Hawn
15 Kitchen tearjerkers
16 Trial locations
19 Turnpike word, with "way"
21 Proclaimers of tidings
22 Earl —— Biggers, Chan creator
24 "—— on parle français"
29 Burn superficially
32 Pooch
33 Notes of the scale
35 "60 Minutes" reporter
36 Improves the writing
37 "Superman" star
38 Kin by marriage
40 "Crocodile" sportswear company
44 David Sarnoff's org.
45 Produce income
46 Conjunctions of choice
47 Standard of conduct
49 Stuck on a shoal
53 Movable section of a plane wing
54 First Oscar-winning musical
55 On the —— (fleeing)
56 Nanny has three
58 Pusher's buyer
60 Coliseum
62 Between pie and mode
66 Hollywood or Murphy
68 AT&T alternative
70 Rush-order abbr.
72 Trouser half
74 Arbor
75 Jordan's capital
77 Manicure the lawn
78 Taproom order
79 Showy flower
82 Reason for aspirin
84 Creepy
85 Cattle stamp
88 Having spunk
90 Undergrad pad
92 F.D.R. brainchild
94 Fly thwacker
96 "I don't —— respect": Dangerfield
98 Tide type
101 Neighbor of Libya
102 Liz and husband, twice
103 Two-word-name abbr.
105 Monte Carlo attraction
106 Elk's feature
107 Leave it to him, on old TV
110 A Marcos
111 Boxer Willard
112 "The drinks are ——"
114 Outlander
115 Oscar-winner Dennis
116 Harbor boat
119 Approximately
122 Remus's rabbit
123 Fictional Jane
125 Pass receiver
126 Tenths of grams: abbr.
128 Churchwoman
129 Car fill-up



Solutions to last week's puzzles appear on page 123.

MARY ANN MADDEN #818

NEW YORK MAGAZINE COMPETITION

CABINETS OF DR. CALAMARI—custom woodworking for the discriminating cephalopod.

MENTOS MORI—two mints in one: a candy mint *and* a death mint.

THE HERO ITO TAPES—audiocassettes and self-help for paralegals.

Above, déclasséfied. One listing, please, for an unappealing product or service–cum–brief description.

Results of Competition 815, in which you were begged to invent a brief theatrical biography for a *Playbill.*

Report: Sometimes we think you don't keep things from us.

First Prizes of two-year subscriptions to *New York* to:

MAVIS BRIDGEWATER (Nurse) has been the sole understudy for the actress Marian Seldes since Miss Seldes's debut in the 1947 production of *Medea.*

Robert Bosnak, Baden, Pa.

DON LAKE (Konstantin Gavrilovich Trepliov) is pleased to present New York's first upbeat Kostis. Previous portraits include a pacifist Tybalt for Amtrak's Shakespeare-in-the-Aisle Festival and a nurturing Hedda for the Nome Gay Rep. He is nothing without Donna del Lago, aromatherapist.

Jim Czajka, N.Y.C.

Runner-up Prizes of one-year subscriptions to *New York* to:

RAJ MUHAMMAD ABDUL (Hamlet) is known to TV viewers from his numerous appearances on *Late Show With David Letterman.* Born elsewhere, he was discovered by Letterman while selling relics in front of the Ed Sullivan Theater.

Richard Fried, Brooklyn

MIMSY OVITZ (Clarissa) plays the title role in this, her first theatrical performance.

A. Shulman, Sarasota, Fla.

And Honorable Mention to:

SAMANTHA (Noir) has a major role in the forthcoming film remake of *The Dark Mirror.* She has appeared in TV commercials and took Best of Breed (Mane Coon) at Westminster.

Ellen Burr, Truro, Mass.

WENDY-LOU FERGUSON began her stage career with the road-show troupe Up With People, followed by parts in *The Sound of Music, The Secret Garden,* and *Heidi.* "Wrath of a Dominatrix" is her first solo performance-art piece.

David English, West Somerville, Mass.

BROTHER ALEXIS (Scenery) is thought to be the only Benedictine member of the Designers Guild. His dispute over shared credits with the producer has been impeded by his vow of silence.

Joel Frome Crystal, Scarsdale, N.Y.

CLARENCE FARNESWORTH III (Stanley) credits his appearance in this Tennessee Williams classic to the Republican landslide, for forcing producers to worry about NEA grants.

Bob Kopac, Poughkeepsie, N.Y.

BING KANT (Author) brings "something anemic something anomic" to *Wake Up and Smell the Kafka,* having been imprisoned in a small middle-European country for a minor offense. He lives in Chelsea, where his hobbies include Horkheimer, Camus, and weeping.

Phil Frankenfeld, Milwaukee, Wis.

MARNI ABBOTT (Lap Dancer No. 3) hails from Jackson Heights, Queens, where she played the lead in the rap *oeuvre Slammin.* She is thrilled to be here. Thanks, St. Jude!

B. K. Aberlin, N.Y.C.

BUBBLES LAMOUR (Ophelia), with her musical-variety background, brings a new dimension to this part. Recently married, she resides in Manhattan with her husband, the producer David Crock.

Anna Lambiase, Brooklyn
similarly: A. L. Colby, N.Y.C.;
Charles Librizzi, Atlantic City, N.J.;
Raymond E. Benenson, Niskayuna, N.Y.;
Corin Graf, Austin, Tex.

AGATHA WYNTLE'S portrayal of Lot's wife in Cyrus Boswell's ever-evolving *Drugstore Messiah* has spanned fifteen years. She is sick to death of salt jokes.

James Leary, Winnetka, Ill.

BUD MORGAN (Garroted Corpse in Refrigerator) is a CPA. His hobbies include candlepin bowling, shell collecting, and watching Court TV. This is his first stage role.

Mary Clare Brackley, Petaluma, Calif.

MARK DALRYMPLE (Playwright), a longtime advocate for the legalization of marijuana, is the founder of a smokers' support group in New York City. *Ganja on 42nd Street* is his first play.

Kim Brigham, Lincoln, Mass.

WILLY DEWITT (Huck), at the age of 53, convincingly interprets the juvenile, as evidenced by his portrayal of Billy in the Royal Players' recent production of *Mr. Popper's Penguins.*

Trip Plymale, N.Y.C.
sp. ment.: Randall Curb, Greensboro, Ala.

MAX OWENS (Old Silas) first gathered critical plaudits as the crusty octogenarian lobsterman in Israel Horovitz's *Bait and Ipswich,* commencing a career of graybeard roles in such plays as *Yoshiko's Communion Dress* and *Granpawtucket.* He is 26 years old.

Bob Walser, Minneapolis, Minn.

MILES MONEYPENNY (Major Julienne) was last seen as Ensign Stacks in the industrial show *Hello, Tailor!* As an Actors Equity board member, he abhors salary caps.

Tim Hanley, N.Y.C.

NETTIE WAFER (Costumes), eight-time winner of the Edith Head Award, began her career designing for the 1953 "Little Egypt Revue" at the Camden (NJ) Dionysus Theater. Three hundred plays, five thousand costumes, and many millions of safety pins later, she is still clothing the naked.

CeCe Trachy, Westfield, Mass.

RON DEJAMBRE (Choreographer)—having made his debut at 9 as a mouse in Balanchine's *Nutcracker,* M. DeJambre has followed his mentor into making dance. He hopes you do not notice that those on whom he fashioned this ballet seldom leave third position.

Pericles Crystal, Scarsdale, N.Y.

ARMAND DEXTER (Giles), former leading man to Jane Cowl and Fay Bainter, is perhaps best known for court battles with his plastic surgeon; see special section below, "What's That in the Cast."

Leonard Drum, N.Y.C.

ELIHU HOONE (Godey) was understudy for Polonius and Laertes in last season's *Musical Hamlet* at the Montauk Dinner Theater. He has modeled his performance on what he knows of Wallis Simpson. "I've always wanted to be a lady on the stage," he tells *Playbill.*

L. H. Waller, Yonkers, N.Y.

RM DSK (Hmlt) ws lst sn n th 20-hr BMBY prdctn f TH MSTHNRP. H clls th NTRNT hm.

Frank Glick, Muscoda, Wis.

WALLY B. DUNDEE (The Captain) got his theatrical paws wet last year as the Kangaroo in Terrence McNally's *Barhopping.*

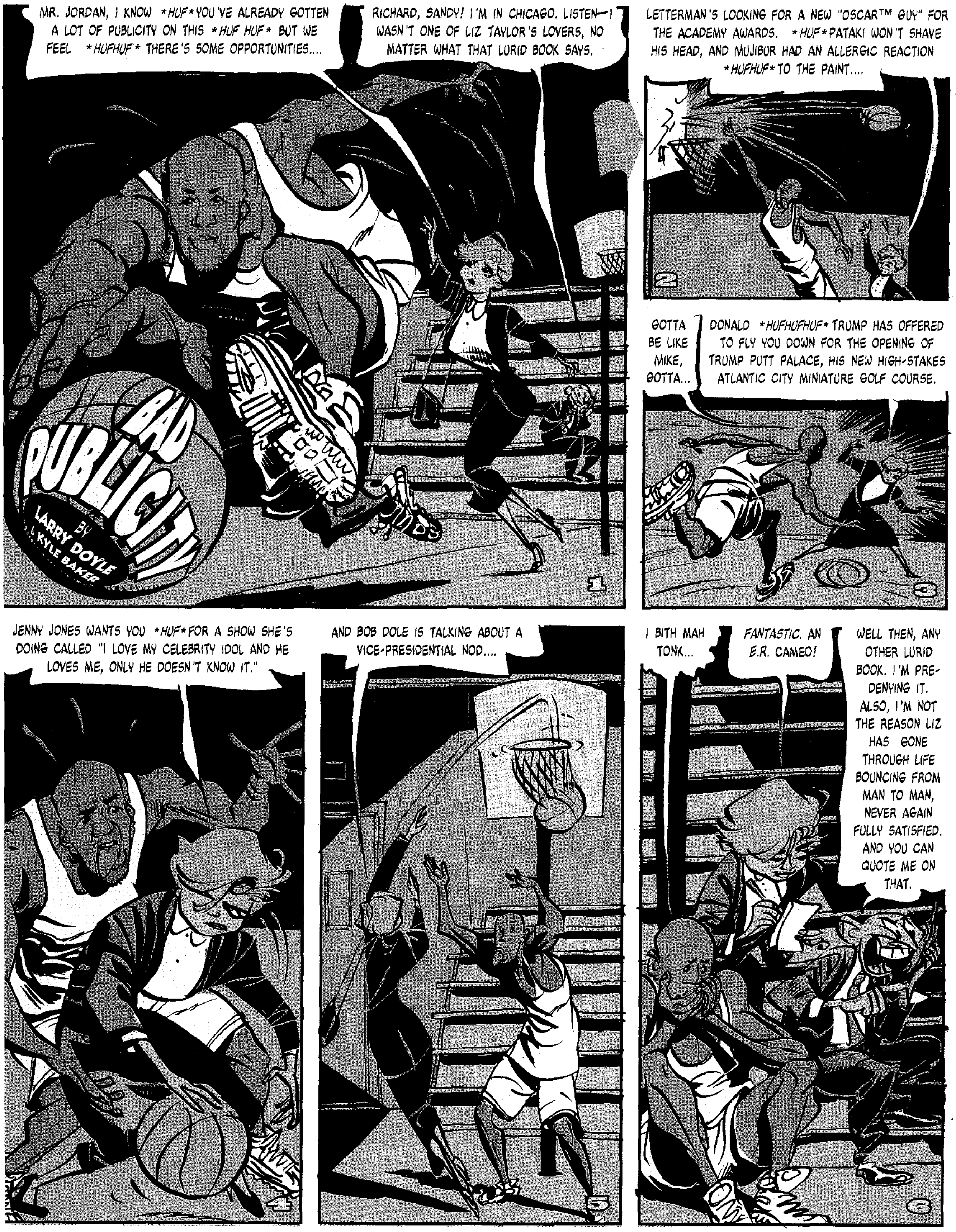
John Falxa, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS IF POSSIBLE, PLEASE, ONE ENTRY ONLY should be sent to Competition Number 818, *New York* Magazine, N.Y. 10017-5998. It must be received by March 31. Editor's decisions are final, and all entries become property of *New York.* First-prize winners will receive two-year subscriptions to new York, and runners-up will receive one-year subscriptions. Results and winners' will appear in the May 1 issue. Out-of-town post postmarks are given three days' grace.

LATE HIT

Hoop Schemes

P.R. fast-break artists Sandy and Sydney Flacco go for Michael Jordan gold.


MR. JORDAN, I KNOW *HUF* YOU'VE ALREADY GOTTEN A LOT OF PUBLICITY ON THIS *HUF HUF* BUT WE FEEL *HUFHUF* THERE'S SOME OPPORTUNITIES....
RICHARD, SANDY! I'M IN CHICAGO. LISTEN—I WASN'T ONE OF LIZ TAYLOR'S LOVERS, NO MATTER WHAT THAT LURID BOOK SAYS.
BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
1
LETTERMAN'S LOOKING FOR A NEW "OSCAR™ GUY" FOR THE ACADEMY AWARDS. *HUF* PATAKI WON'T SHAVE HIS HEAD, AND MUJIBUR HAD AN ALLERGIC REACTION *HUFHUF* TO THE PAINT....
2
GOTTA BE LIKE MIKE, GOTTA...
DONALD *HUFHUFHUF* TRUMP HAS OFFERED TO FLY YOU DOWN FOR THE OPENING OF TRUMP PUTT PALACE, HIS NEW HIGH-STAKES ATLANTIC CITY MINIATURE GOLF COURSE.
3
JENNY JONES WANTS YOU *HUF* FOR A SHOW SHE'S DOING CALLED "I LOVE MY CELEBRITY IDOL AND HE LOVES ME, ONLY HE DOESN'T KNOW IT."
4
AND BOB DOLE IS TALKING ABOUT A VICE-PRESIDENTIAL NOD....
5
I BITH MAH TONK...
FANTASTIC. AN E.R. CAMEO!
WELL THEN, ANY OTHER LURID BOOK. I'M PRE-DENYING IT. ALSO, I'M NOT THE REASON LIZ HAS GONE THROUGH LIFE BOUNCING FROM MAN TO MAN, NEVER AGAIN FULLY SATISFIED. AND YOU CAN QUOTE ME ON THAT.
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NEW YORK'S MORNING NEWS.

Tropicana
PURE PREMIUM
Plus
CALCIUM
& Extra Vitamin C
Pasteurized
100% Pure Florida Squeezed Orange Juice
Not From Concentrate
Tropicana
PURE PREMIUM
Plus
VITAMINS A, C&E
Pasteurized
100% Pure Florida Squeezed Orange Juice
Not From Concentrate
Tropicana
PURE PREMIUM
Plus
FIBER
Pasteurized
100% Pure Florida Squeezed Orange Juice
Not From Concentrate

INTRODUCING TROPICANA® PURE PREMIUM® PLUS.™

Extra, Extra–there's extra nutrition in **New Tropicana Pure Premium Plus** orange juice.

Plus Calcium & Extra Vitamin C, for stronger teeth and bones.
Plus Vitamins, with added A and E and twice the amount of C as regular orange juice.
Plus Fiber, for a healthier diet.

And, of course, they all taste great–no news there. Three simple new ways to get more nutrition.

Three Great New Reasons Why You Can't Pick A Better Juice.®

Tropicana
PURE PREMIUM
Plus™

Tanqueray
IMPORTED
Tanqueray
SPECIAL DRY
Distilled English Gin
How refreshingly distinctive.

Imported English Gin, 47.3% Alc/Vol(94.6°), 100% Grain Neutral Spirits. ©1995 Schieffelin & Somerset Co., New York, N.Y.